

THE ATHENÆUM

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PRICE
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WHILST one portion of the French literary world finds amusement in glozing the evils of the *ancien régime*, till it has persuaded itself that the Bastille was a luxurious hotel for the reception of the monarch's honoured guests, another clique is bent on the apotheosis of the leaders of the revolutionary vivisectionists. Hence MM. Bougeart, Robinet, and Aulard have made Danton the subject of such exhaustive research that the task devolving on Mr. Beesly and Mr. Belloc resembles that of many of our modern playwrights—the adaptation of the work of their French friends to the taste of an English public. Unluckily Mr. Belloc's appreciation of his theme is marred by metaphysical verbosity, mixed metaphor, and hysterical eccentricities. On the other hand, whilst equally red in his republicanism, Mr. Beesly preserves sanity in his arguments, but fails to retain the interest of the reader.

Prudhomme says: "*Corrompre et être corrompu, était pour Danton toute la science de nos mœurs, toute la probité du siècle*" ('*Rév. Franc.*' vol. v. p. 80). We fully believe it. Since the days of Francis I. venality had been the basis of government, the chief factor in the administration of justice, and the sole means of advancement in the legal profession to which Danton belonged. Poor, yet given to dissipation, ambitious, yet subject to periods of lethargy, it would have been strange had he not resorted to the universal custom in order to satisfy his love of pleasure, and to further the aims of patriotism, which, after all, is so near akin to selfishness. At all events, from December, 1789, when he was accused of having procured by bribery the prolongation of his presidency of the Cordeliers

district, till that last scene in the Convention, April, 1794, when Saint Just demanded, "Oserais-tu nier d'avoir été vendu aux trois hommes les plus violents conspirateurs contre la liberté?" Danton was perpetually subject to that imputation about which his apologists show themselves most sensitive. With scant knowledge of human nature, Mr. Beesly argues that his hero "was not penniless, therefore he was not bribed." However, his marriage contract of June, 1787, shows that he then owed the whole of the 78,000 livres which he had borrowed in order to purchase his office of "avocat aux conseils du Roi" (Robinet, '*Vie Privée de Danton*,' p. 198). Now he could scarcely have paid off that sum in eighteen months, even had the total receipts from his charge during his four years' tenure amounted to between 75,000 and 90,000 livres, the estimate suggested by Dr. Robinet, but adopted as an actual fact by the English writer. Hence, in spite of the obloquy now heaped on Madame Roland, we think she may have been justified in saying that early in 1789 Danton had more debts than briefs. On the abolition of his office in 1791 he got an indemnity, quoted at 220,000 livres by Mr. Morse Stephens ('*French Rev.*,' vol. ii. p. 166), at 100,000 by Lafayette, and at 69,000 by Dr. Robinet. This last writer, obediently followed by his English disciples, quotes the large compensation awarded to other "avocats" in order to stigmatize as slander Lafayette's version that the price of the place was only 10,000 livres, the balance being a bribe from the king. Another of Danton's partisans asserts that "the bare title" of every such office before the Revolution was worth "60,000 livres, sans la clientèle et les recouvrements; Lafayette a donc menti" (Bougeart, '*Danton*,' p. 393). Now, whilst accepting Dr. Robinet's reduction of the total amount received, we do not think Lafayette altogether wrong in his valuation, whereas M. Bougeart is certainly mistaken. The deed pertaining to Danton's purchase of the charge distinguishes between the price of the "état et office héréditaire" and that of the "pratique et clientèle attachées à soudit office": the price of the first is given as 10,000 livres; that of the second as 68,000 livres. We follow Dr. Robinet's copy of the document ('*Vie Privée*,' pp. 187-8, 190), which differs materially from the extracts furnished by Mr. Belloc. That the Duc d'Orléans, the most opulent man in France, should have left debts amounting to seventy-four million livres, is a fact which M. Taine partly attributes to the prince's notorious prodigality to his army of myrmidons, yet the "close-fistedness" of that intriguer is adduced by Mr. Beesly as proof that Danton never got a bribe from that quarter. For the rest, our authors do little to palliate the fact that when in May, 1793, and again when before the Revolutionary Tribunal, Danton was called upon to explain his disposal of the vast sums he had drawn from the public treasury, the gist of his defence was that no account need be rendered of money spent in secret service, "pour donner de l'impulsion à la Révolution."

Though numerous authorities, and even those so diverse as Prudhomme and Mr. Morse Stephens, are of opinion that the "grand seigneur de la sans-culotterie," to use Garat's

expression, began his political career in the Cordeliers as an agent of Orleans, "the invisible soul" of that community, it is not unnatural that Danton's latest advocates should scout the idea. A topic far more congenial to Mr. Belloc is his hero's theory that "an act of government is most just when it emanates not even from representatives, but from the lips of the governed themselves," a theory which inspired the demand for the Mandat Impératif, and encouraged the strife between "the local autonomy of the district" and "the central power of the municipality," &c. Yet, when later on we are told how in 1793 the great Conventionnel and the Girondins "were hopelessly divided," because the latter "were bent upon that local autonomy and that extreme individual liberty in which the central power disappears," our author has no word whereby to save us from concluding that Danton, whilst an irresponsible agitator, found one text as good as another. But though the pseudo-autonomist was to develop into the practical absolutist, his method of achievement remained the same, "de l'audace, encore de l'audace et toujours de l'audace." What could have been more bold, more insolent, than his first tussle with royalty, when, on April 18th, 1791, he successfully defied Lafayette, proved that general's power over his own National Guard to be a fiction, and prevented the king and his family, already seated in their carriages, from going to St. Cloud? or again, after the flight to Varennes, when he proclaimed in the Jacobin Club, "L'individu royal ne peut plus être roi dès qu'il est imbécile, et ce n'est pas un régent qu'il faut, c'est un conseil à l'interdiction"? But France had yet to be educated up to this standard. Moreover, as Mr. Belloc says, in a paragraph we will not attempt to analyze,

"she was also afraid. This democracy (as it had come to be), an experiment based upon a vision, knew how perilous was the path between the old and the new ideals. She feared the divine sunstroke that threatens the road to Damascus. In that passage, which was bounded on either side by an abyss, her feet went slowly, one before the other, and she looked backward continually. In the twisting tides at night her one anchor to the old time was the monarchy. Thus, when Louis fled the feeling was of a prop broken. France only cried out for one thing—'Bring the King back.' Tie up the beam—a makeshift—anything rather than a new foundation."

The curiously long interval between the king's virtual abdication in June, 1791, and his final dethronement in August, 1792, was spent by the Girondins in virulent attacks on the monarchy, which nevertheless they insisted on retaining, and in the declaration of a foreign war for which the country was unprepared. Invested at length with a certain amount of municipal authority, Danton denounced this policy with vigour. Consolidating the Jacobin faction, he re-proved premature demonstrations like that of June 20th, and waited his opportunity. This came with the Duke of Brunswick's manifesto, with the refusal of the Legislative Assembly to reply thereto by deposing the king, and with, to use Carlyle's expression, the immediate working of "unlimited patriotism seeking salvation in plot." Henceforth, "J'avais préparé le 10 Août" was Danton's proudest boast. His skill in

collecting the military force that was to deal royalty the last blow, and—we cite his own words—"in arranging all the operations and the moment of the attack," was not inferior to the zeal with which he worked the sections, nor to the audacity with which he substituted the new or Insurrectionary Commune for the Council General, nor to the savagery with which he ordered the murder of Mandat, the loyal commandant of the National Guards, nor to the liberality with which he dispensed 400,000 livres "pour faire la révolution." Next day found the insurgent Minister of Justice, and consequently a member of the Executive.

"Moreover, by the spontaneous effacement of the majority of his colleagues and by the Legislative's declaration that whoever opposed the ministerial operations should be punished with death, Danton found himself invested with actual dictatorship."

Yet we are asked to believe that he was powerless to check those massacres designated by Collot d'Herbois as "le grand article du Credo de notre liberté," massacres which, though conducted by an insignificant number of ruffians, lasted nearly a week. It was on the 28th of August that Danton ordered the domiciliary visits. Though they resulted in the seizure of barely 1,000 muskets, they sent more than 3,000 persons to the prisons which four days later were to be scenes of so much slaughter. In his text Mr. Belloc gives the date of Danton's order correctly; but in his appendix he argues as if the minister's mandate was made "just after the 10th" of August, or "nearly a month" before the massacre, and therefore was not connected with it. However, Parisians must have well understood the object of the measure. Thus, on August 31st, Tallien reports to the Legislative Assembly:—

"Nous avons fait des visites domiciliaires..... nous avons fait arrêter les prêtres perturbateurs.....et sous peu de jours le sol de la liberté sera purgé de leur présence."

"But it was for Roland, as Minister of the Interior, to look after the prisons," we are told; besides, argues Mr. Beesly, as the Commune wanted revenge, Danton judged that the quicker it was the less terrible it would be; whilst Mr. Belloc urges:—

"To have spoken would have been to play a very heavy stake. If he spoke and failed to prevent the rising he ceased to be Danton, his influence fell."

Surely these are lame excuses, incompatible with the motto "De l'audace et toujours de l'audace." In an earlier page Mr. Belloc says:—

"The creative work of the revolutionary idea realizes itself in a casting of molten metal rather than in a forging, and the mould it uses is designed upon a conception of statuary rather than of architecture."

Though we have tried in vain to understand this passage, it seems to us clear enough that in August Danton had attained to power by making a tool of his "creative work" the Commune. In September, to keep it in even temporary subjection, he had to satiate its thirst for murder and pillage. "Il faut que la révolution enrichisse les patriotes" was his maxim. Moreover, in the crimes he let these men commit he saw a means of terrorizing Girondins and Royalists, whilst the people, com-

promised by their toleration of the bloodshed, would be henceforth pledged to the cause of the Revolution. The man who could complacently refer to himself as being accounted a "buveur de sang" was not troubled with scruples. Whether he publicly thanked the Versailles murderers may be doubted, but Taine's record that Danton actually claimed to have made the 2nd of September is quite credible ('*Rév. Franç.*' ii. 284). Yet, nevertheless, it was he alone who, on the approach of Brunswick, saved France. It was he who hurried volunteers to the frontier, urging them with all the fire of patriotism; it was he who stayed, by his words of scorn, the panic-stricken ministers from fleeing with the king and the treasure to Blois.

We have scant love for Madame Roland, but still less for the gibes constantly cast at her by our authors. Besides, it seems absurd to make her sense of Danton's ugliness solely responsible for the rejection by the Girondins of his conciliatory overtures when, in the autumn of 1792, he resigned the ministry to enter the Convention. The fact is, the majority of that assembly was, as Taine tells us, "pour la république idéale contre les brigands de fait." Glad must Danton have been to change the scene and to depart on a mission to his friend Dumouriez in Belgium—Dumouriez, to whose military triumphs he owed much of his success, and with whose skilful diplomacy he is in the works before us sometimes unduly accredited. Whilst there he and his fellow-commissioner Lacroix employed themselves, according to Dr. Robinet's neat phraseology, "in the assimilation of the emancipated people with the emancipating nation"; or, as Dumouriez asserts, "in greatly increasing the disorder and anarchy, urging the people to excesses, and reproaching them with not having cut off any heads" ('*Mémoires*,' vol. iii. p. 351, ed. 1795). That in January, 1793, he should vote for the king's death was a foregone conclusion, though the immediate result of that deed was the war with England which Danton had strenuously tried to avert. At the same time, out of "pure opportunism, out of determination to get hold of a revenue by force of arms," he adopted the propagandist policy of the Girondins which he had previously decried, and, pleading the natural boundaries of France, demanded the annexation of Belgium. In February, returning from another mission, he found his wife dead. "The house," observes Mr. Belloc, "had been without a fire for a week when he entered it. It was an opportunity and a command for another origin in his political life," so "on the 10th March he produced the Revolutionary Tribunal." Surely a more potent factor than an empty hearth was the thirst for vengeance, to which, as we know from Dumouriez, "the Titan of the Revolution" sacrificed all when the Girondins, by rejecting his alliance, pushed him too far ('*Mém.*' vol. iii. p. 231). Nor should we forget the danger in which he was placed by the defeat and desertion of the general whose intimacy had compromised him deeply. Danton had to fight for himself as well as for his country. He might call upon the Convention to throw aside their "miserable and traitorous

squabbles," and to drink with him "the blood of the enemies of humanity"; he might ask for a revolutionary tribunal to strengthen the executive, and "to do the work of retribution, lest the people should take that duty upon themselves"; yet, whilst advocating union as vital to the country's salvation, he fomented the excitement of the sans-culottes against the Girondins as the best means of warding off their attacks upon himself. The mob, represented by the Commune, responded to his call, and on June 2nd, by that curious parody of August 10th, the Girondins were overthrown. But Danton's "last ally was to be the cause of his future failure."

Clear and vigorous is Mr. Belloc's summary of the growth of the Committee of Public Safety from April 5th, 1793, when Danton, seconded by Isnard, instituted it, baptized it "Dictator," and gave it as a weapon the Revolutionary Tribunal, till the following year when it celebrated the anniversary of its creation by putting to death its creator. During the first three months of its existence "the Committee was Danton." At the end of that period civil war was raging in the provinces, "five foreign powers were occupying the territory of France," and the Terror was strengthening; but whereas the Convention had now practically no power, the Committee of Public Safety, with its servant the Committee of General Security, was supreme. "To save so mighty an engine from the dangers of ambition" Danton resigned, and Robespierre reigned in his stead. Mr. Belloc's reasons for the step are sometimes startling. But though we think the bitter attacks to which Danton's probity had recently been exposed would have made it unpleasant for him to enter that new committee for which he had just obtained a grant of 50,000,000 livres, still we have failed to get at any valid motive for his inactivity at this crisis, or for his retreat to his country home, where he brooded over the slaughter of the Girondins, and lamented:—

"Ils refusaient de me croire pour conserver le droit de me perdre; ce sont eux qui nous ont jetés dans le sans-culottisme qui les a dévorés, qui nous dévorera tous, qui se dévorera lui-même."

But if his seclusion was unpatriotic, nothing less than Quixotic was his return to Paris late in November, hoping to end the Terror, to get rid of the Commune, and to weaken the Committee personified by Robespierre. It was too late to form a faction of humanity. Danton, after a few vigorous harangues, lost influence and energy. The anarchist leaders of the Commune fell, but not to his attacks. Three weeks later the Incorruptible had rid himself of Danton and his partisans. The preceding December Camille Desmoulins, Danton's friend and companion in death, wrote:—

"Dans le maniement des grandes affaires, il est permis de s'écarter des règles austères de la morale: cela est triste, mais inévitable. Les besoins de l'Etat et la perversité du cœur humain rendent une telle conduite nécessaire et ont fait de la nécessité la première maxime de la politique."—'*Le Vieux Cordelier*,' No. 1.

In these words we have an exposition of that law of expediency which was so great a factor in Danton's labours for that threefold cause—the overthrow of the throne, the

defence of the country, and the establishment of the republic.

Dr. Jan ten Brink's 'Robespierre' is a series of sketches which might have been made interesting. But the work shows no sign of critical acumen, the scenes are arranged regardless of chronological order, contradictions and repetitions are frequent, whilst grammar and translation are alike faulty. However, the transformation of "chevaliers du poignard" into "money-hunters" shows some originality.

A Grammar of the Arabic Language. Translated from the German of Caspari, and edited, with Numerous Additions and Corrections, by W. Wright. Third Edition. Revised by W. Robertson Smith and M. J. de Goeje. 2 vols. (Cambridge, University Press.)

THERE could scarcely be any more satisfactory proof of the ever-increasing interest taken of late, in England and English-speaking countries, in the study of Arabic and Semitic languages in general, than the call for a third edition of Wright's grammar, the want of which was felt long before the lamented death of the Cambridge professor, and is now at last supplied in the most successful way by the combined labour of two of the greatest experts in Semitic philology in Europe—Prof. Robertson Smith (who unfortunately died after seeing fifty-six pages only of the first volume through the press) and Prof. de Goeje of Leyden. Wright's grammar, which in its original issue of 1852 was merely a revised and enlarged translation of Caspari's German work, had already in the second edition, published in 1874, been reshaped in such a thorough manner that it could rank as an independent production of English research; and in its new revised form it can fully claim the title of a standard authority, by which the once classical work of De Sacy—however inimitable it is in certain respects—has now been finally superseded. A superficial glance over this new edition would probably not reveal much difference, as compared with the preceding one, still less an increase in the text, for the number and order of sections are strictly maintained, and the number of pages has even been reduced, from 351 to 317 in the first volume, and from 484 to 450 in the second. But that is a mere deception, due to the closer type, which is, nevertheless, much clearer and more pleasant to the eye than in the former editions; and a more careful perusal of the contents shows that in almost every division modifications and amplifications have been introduced, which, however slight they may sometimes be, are a great improvement and a most welcome addition to our stock of knowledge concerning both the accidence and syntax of Arabic. The necessary space for these improvements has judiciously been gained (particularly in the first volume) by curtailing or omitting altogether the numerous discussions on comparative Semitic philology (for instance, on the inflexion of perfect and imperfect, p. 57; on the weak verbs, p. 81 sq.; on verbal suffixes, p. 101; on declension, p. 239; on relative and interrogative pronouns, p. 273, &c.), and replacing them by short references to the corresponding

pages in Wright's 'Comparative Grammar,' edited, after the author's death, by Robertson Smith in 1890. The printed list of additions and corrections at the end of the second volume in the former edition, as well as Wright's own annotations on the margin of his copy, have been inserted without any distinctive sign; suggestions made by other prominent Semitic scholars are placed in square brackets; and where Prof. de Goeje, to whom the lion's share in the work of revision has fallen, deemed it necessary to take the responsibility of such additions entirely upon himself, he has added the initials D. G. (just as the few notes of Robertson Smith with regard to the large portion not definitely revised by him are marked by the initials R. S.). Now, it is just in these numerous notes, added and initialled by De Goeje, that are found the most interesting and important observations on minute details of grammar and syntax. They are culled chiefly from Tabarî, the 'Kâmil,' Abû Zeid's 'Nawâdir,' Zamakhsharî's 'Fâ'iq,' Asma'î's 'Kitâbulfarq,' Muqaddasî, Harîrî's 'Durrat,' the 'Kitâbulaghâni,' and other standard works; also from the 'Qur'ân' and its commentaries, from which a searching inquiry has brought to light new variants and exceptional readings as well as valuable dialectical forms; and lastly from that vast storehouse of erudite learning, Fleischer's 'Kleine Schriften.' Interesting specimens of shorter notes of this kind are in the first volume: on the substitution of *râ* for *ghâin* in the dialect of Yemen (p. 6); on the occasional use of the third conjugation in the sense of the fourth (p. 34); on *wujûd* in an active sense (p. 115); on *rasûl* (p. 136); on a peculiar application of the noun of individuality (p. 147); on rules of gender, with special reference to collective nouns denoting rational beings and not forming a *nomen unitatis*, and to the *nomina verbi* (p. 178, 181); on the dual of an adjective used as the dual of two nouns having the same quality in common (p. 190); on the double plural formation of two nouns in the construct state, as occasionally in Hebrew (p. 197); on various forms and uses of *awwal* (p. 279), &c. In the second volume: on *hattâ* and *idhâ* (pp. 13, 14); on the simple future expressing a polite order or request (p. 19); on *fa* with the indicative (p. 30); on the possibility of a subjunctive after *thumma* (p. 33); on the rare construction of *rubbamâ* with the energetic (p. 42); on the occasional putting of the absolute object with a suffix relating to the logical subject in the nominative instead of the accusative (p. 55); on the use of the accusative in a definite noun of place, which according to common rule would be introduced by the preposition *fi* (p. 111); on the participle *min* in expressions of time, as, for instance, in Hebrew too (p. 136); on *li*, to express "on" after verbs signifying "to fall" (p. 148); on the phrase '*alâ lisâni fulânin*, to express "falsely ascribed to" (p. 172); on *jiddun* and *haqqun* in the sense of "very, most" (p. 207); on the genitive of attraction or proximity (p. 234); on the peculiar use of the article before a numeral in the construct state (p. 244); on the substitution of the *oratio directa* for a sentence with *an* (p. 252); on a feminine adjective exceptionally added to a masculine noun (p. 273); on the employment of the prepo-

sition *bi* before *ajma'u*, '*ainun*, *asrun*, and *rummatun*, to signify "altogether" (p. 280); on the legitimate use of the *ha-ulwâqf* with nouns in certain cases (p. 373 in the chapter on "Prosody"); on the *tenwin* as substitute for the letter of prolongation at the end of a word (p. 390), &c. There is, besides, a great increase in the number of Arabic technical terms throughout the work. Larger additions of the highest import are: the chapter on indefinite pronouns (i. 277, 278), which is entirely wanting in the older editions; the increased lists of separable adverbial particles, adverbial accusatives, and separable conjunctions (i. 283 sq.); the detailed note on *min* as specification of the general term (ii. 138, 139); the new and decidedly original explanation of the *wâw* of *rubba* (ii. 217), and of phrases like *baitul-muqaddasi*, &c., as first instances of the omission of the article before qualified substantives (ii. 233), on the principle of modern Arabic and, we may add, of frequent occurrences of a similar thing in Hebrew; and the interesting remarks on certain words and traditions of the Prophet with regard to the difference of gender between the grammatical subject and the verb (ii. 297, 298). Greatly improved besides by slight alterations are §§ 252, 353 (i. 152, 276). The practical use of the book has, moreover, been considerably facilitated by the simple expedient of references to pages (instead of sections, as before) throughout the indexes, and by the distinct indication of the number of the respective sections at the top of each page.

University of Oxford: College Histories.—All Souls College. By C. Grant Robertson, Fellow and Domestic Bursar. (Robinson.)

MR. ROBERTSON'S volume ranks high in its series. His studies have been conducted critically, but at the same time in a spirit of due loyalty. He knows what has to be said, and he says it well. The faults of his style are that it is too rhetorical and occasionally obscure. There are also some marks of haste about the publication of his book. On p. 132, for instance, the paragraphs are quite wrongly divided. But, on the whole, there is little to be said against it, and very much in its favour. It tells the history of a unique foundation—of a college which has maintained its character as a college of graduates for four centuries and a half. Other colleges were originally established, like All Souls', for graduates only; but they one and all fell into the common type, while All Souls' severely limits the undergraduate element to four Bible Clerks, who have their dinner in a lecture-room and are, we believe, taught by tutors of another college. In their own they appear merely as an anomaly, whose one practical purpose is to read the lessons in chapel. The primary object of the founder, Archbishop Chichele, "was to equip priests with a proper university training for the service of the Church"; but Mr. Robertson justly calls attention to the prominence he attached herein to the study of civil and canon law. Sixteen out of forty Fellows were to be jurists:—

"Chichele possibly, as a distinguished jurist, may have wished.....to aid in creating a really national school of civil and canon law.....No

one knew better than the Archbishop himself that the law was the chief, if not the only certain avenue, not merely to a lucrative professional career, but to high preferment in Church and State. If it was the Founder's deliberate intention to encourage a large proportion of the Fellows to prepare for devoting themselves to public affairs, his object was more than attained. Through the study of law, which became a speciality of All Souls', a connection was built up with employment in the public services, which every subsequent development only riveted more firmly on the College."

The point of view seems just; and it is also right to observe that the abuses to which All Souls' became a prey were partly abuses common to most other colleges (as non-residence), or to some others (as the privilege of founder's kin), and were only developed comparatively late in its history; partly arose from the exercise of influence from high quarters, which became possible in no small degree because the Archbishop of Canterbury was visitor. But there can be no question that the crying abuse of All Souls', and that which it was most difficult to cure, was the practice of "corrupt resignations" by which Fellows were allowed to sell the reversion of their fellowships. Mr. Robertson is extremely fair and straightforward. He does not palliate the evils, but he helps us to understand how they arose and how they worked, and how after all they had plenty of parallels in other regions of public life.

His account of the great men to whom All Souls' can assert a claim is full of interest. Nowadays one is apt to think that the college which deserves the credit of producing them is that which educated them as undergraduates, and the praises of Sydenham and Christopher Wren are sung among the worthies of Wadham. Yet this is the modern way of looking at things, as though a man had learned all he ever learned by the time he took his degree, and there is truth in the other view which awards weight also to more mature studies. It can hardly be doubted that Blackstone learned his law while he was a Fellow of All Souls'. Mr. Robertson records in an impartial spirit the changes which have come about in his college in the last half century. His history of the buildings, especially of the chapel and library, is carefully written, and the treatment throughout is adequate.

Cosimo de' Medici. By K. Dorothea Ewart. (Macmillan & Co.)

ITALIAN politics in the fifteenth century are highly complicated and but faintly interesting. No great causes are at stake, no heroic figures emerge. The picture presented is that of a nation debased by unrighteousness. Men are not for the state, not even for a party, so far as a party represents a principle; each is for himself. Treachery is the normal weapon of statecraft; one wonders, indeed, how, by the end of the century, Dante's lowest circle can have afforded elbow-room to all the applicants for accommodation in its various sub-divisions. So far as there is any historic interest, it is almost entirely of a more or less morbid kind; capable, no doubt, of affording excellent material to a brilliant political pathologist like Machi-

velli, but hardly, one would have thought, calculated to attract, as scores of magazine articles and monographs show that it does attract, the *dilettante* rambler in the fields of history.

It is only fair to add that we do not include Miss Ewart in this class. She, it is plain, is a very serious student of the modern and very serious school. With an unusually clear view through a tortuous labyrinth of incidents—no doubt she could tell at a moment's notice which side any given *condottiere* was on at any given moment—she seems to have a mind quite above any weakness for the picturesque or the humorous. She records the battle of Anghiari without an allusion to the famous legend—if legend it be—that in this really decisive action only one man lost his life, and he, as Machiavelli says, not by any "virtuous stroke," but through falling from his horse and getting trodden on. So, too, in the case of Baldaccio d'Anghiari (to whom, by the way, as a Florentine subject, the term *condottiere* is hardly applicable) it should have been mentioned that the Gonfalonier by whose order he was murdered had a personal grudge against him. No doubt Cosimo was not guiltless, and there were political grounds for Baldaccio's removal, though Machiavelli suppresses the one fact and does little more than hint at the other; but one gathers that in this case the sight of the means to do the ill deed had a good deal to do with getting it done. Again, a story about Cosimo and his building expenses is pointless as it stands; while a saying of Ficino's is so punctuated as to make it almost nonsense. The muse of history has grown extremely grave since she has gone into the schools.

With this our grumble at Miss Ewart ends. If she was to write on the Italian history of the period she could not have chosen a better section of it than that which centres in Cosimo. Compared with the average of those who at that time guided the fortunes of the Italian states, the man himself is respectable; while Florence, with all its faults, never became the sink of wickedness into which most of the other cities were fast subsiding. To the constitutional student, again, Cosimo's position is profoundly interesting. Never before, and so far never since, has a private citizen, through the mere fact of being the wealthiest man in the community, attained a position so little differing from sovereignty—recognized, indeed, as such by foreign states more clearly than by those whom he practically governed. Even the acute Machiavelli, writing more than a generation after his death, seems perplexed where to "place" him. "The most renowned citizen, for a non-military man, that not Florence only, but any city that we have heard of, ever possessed," who "amid so fickle a body of citizens maintained the same position for thirty-one years"; who "by means of his own credit cleared the money out of Naples and Venice in such wise that they were constrained to accept such peace as it was thought fit to grant them": the shrewdest political student that ever lived can do no more than indicate by phrases like these the revolution which the constitution in effect under-

went when Cosimo returned from banishment in 1433. Miss Ewart sees it clearly enough, and states it very well; but we are not sure that she makes the reasons of it quite so plain as does Machiavelli. At any rate, his chapter on the occasion of Cosimo's death sets the man himself before his readers with a vivid presentment to which it may be said, without offence, she hardly attains. Why should she not, in the event of her book reaching, as it deserves to do, a second edition, translate that wonderful chapter, and insert it by way of introduction or appendix? The publishers ought not to object, for it would, as we calculate, just serve to complete the sixteenth sheet; though, by the way, that space is required for an index!

As has been said, Miss Ewart seems to have got up her immediate facts with great care. We doubt if she is correct in saying that "every town in the Brescian territory but Brescia herself had surrendered" to Sforza's French allies "before the end of the year" 1453. Machiavelli only says, "quasi ch  tutto il Bresciano occuparono," which we take to mean that they overran the open country; while Capponi speaks of the capture of only one place beyond the Adda. But this is not particularly important. On the other hand, there are signs of a certain lack of interest in general information, a result, no doubt, of "specialization," but one against which our modern studious young ladies need to be on their guard. Thus, writing of the 'Scrutiny' of 1444, she says, practically translating Capponi:—

"This Scrutiny was popularly nicknamed the Scrutiny of the Aliso flower, because it looked beautiful at a distance, but had an unpleasant odour."

Yes; but has she the faintest idea what the "Aliso flower," as she calls it, looks or smells like; or that the Florentine "lily" is, in point of fact, the *Iris fetidissima*, neither more nor less? Again, she finds a good reason why Italian ambassadors should have been called "orators," unaware, it would seem, that an ambassador was in Latin *orator* all over Europe. These little things, like the spelling "Bernadetto," or the allowing the printers to divide *ringhiera* between the *g* and the *h*, produce an effect of want of finish which is unjust to a scholarly and carefully written book.

Catalogue of the Library of Syon Monastery, Isleworth. Edited by Mary Bateson. (Cambridge, University Press.)

WITHOUT any desire to depreciate Miss Bateson's work, we may confess that the 'Catalogue of the Library of Syon,' now that it is in our hands, hardly comes up to the expectations raised by the announcement that it was about to be printed. Recollections, perhaps imperfect, of the allusions to this library in Father Gasquet's articles on 'The Old English Bible' had led us to hope that its catalogue would be even more interesting than those of other monastic institutions already edited by Dr. James and other scholars. The orthodoxy of Syon, we had been told, was beyond dispute, and yet in its library were to be found books which, in the belief of the vulgar Protestant, orthodox Catholics were bound to destroy wherever they found them.

Now, to begin with, Miss Bateson adduces excellent reasons for thinking that the catalogue here printed registers the books not of the nuns of this Brigittine foundation, but of the priests, who occupied only a subsidiary position. There were sixty nuns, but only thirteen priests (the minimum number of a properly regulated convent), and these received their clothing, food, and money through an opening in the wall at the direction of the abbess. A catalogue of the nuns' books would have had a special interest as showing what was the kind of reading encouraged or allowed among women who had professed religion in England just on the eve of the Reformation and in its early days. A list of the monks' books has not the same importance, because, many of them being men of learning, they might easily have been permitted to possess heretical books, if only for purposes of controversy. Moreover, the industry of Miss Bateson has demonstrated that the library was not recruited on any fixed plan. It was dependent, she thinks, on the charity of benefactors, and "probably rejected no contributions." Indeed, its main source of increase seems to have been from the purchases of individual priests, which they afterwards added to the common stock. Finally, it has to be said that while Luther enters into the catalogue only as a person to be refuted (there are entries of three books against him, but none from his pen), the works of Wyclif and the English versions of the Scriptures had a marked tendency to disappear. "It may be noticed," says Miss Bateson, "that the library at one time possessed several works of Wyclif, but it is in the index only that the titles of the majority of them are found," the inference being that they had been taken out of the library, but that the librarian, after the manner of his kind, while cancelling the main entry in the class catalogue, had forgotten to cancel also the cross-reference in the index of authors. The Latin Bible presented by the Duchess of Clarence, now in the possession of Sir H. D. Ingleby, is duly entered at the head of Class E, but "the absence of the English New Testament presented by Anne Danvers to the Confessor and Brethren, 1517 (Ashburnham MS. App. xix.), calls for notice." There is nothing surprising in all this, but it can hardly be said that now the 'Catalogue' is printed it offers any special evidence of encouragement of unrestricted study, and this negative result may be regarded as one of the points to be placed to Miss Bateson's credit. It does not, we may add, in the least weaken our own opinion, that while failing to prove as much as they attempted, Dr. Gasquet's articles on 'The Old English Bible' were absolutely destructive to the extreme Protestant legends regarding the attitude of the mediæval Church to the circulation of the Scriptures.

Passing to other points, we may notice, with Miss Bateson, that the presence of only three Greek books and one Hebrew is of some significance. But the library was strong in Latin translations from the Greek, and "kept pace with the New Learning in its Latin Renaissance literature." Miss Bateson notes that "the English presses are very poorly represented," but as she also notes that "the library was pre-

eminently a library of Latin books" (the librarian mentioning the fact when a book is in any other language), this is hardly matter for surprise. The catalogue having been discontinued in 1526, the Latin books printed in England which could have been purchased for its use were few indeed. On the other hand, considerable interest attaches to Miss Bateson's list of the places of imprint of the four hundred editions (or thereabouts) which a highly praiseworthy industry has enabled her to identify with some certainty. There were in all thirty-eight different places, of which twenty furnish only a single volume each. Of places which reached double figures (London only contributed seven, Oxford two), Cologne heads the list with ninety-one, Paris is a good second with eighty-seven, Venice and Basel tie for third place (*longo intervallo*) with thirty-four apiece, Hagenau furnishes twenty-seven, Strasburg twenty-six, Lyons eighteen, Nuremberg thirteen, Louvain twelve. These numbers probably represent very fairly the proportions in which the English book trade was supplied from the various printing centres of the Continent, though the comparative inferiority of Venice and the number of books imported from Hagenau are alike surprising. Lastly, it should be said that, while throwing no new light on the question of mediæval library arrangement, the 'Catalogue' contains a warning for all librarians. The library, during the period (1504-26) which the catalogue covers, was being reorganized. "Books," it can be shown, "were being shifted about, and the new scheme, whatever it was, got no further than the destruction of the old." That has been the net result of the reorganization of more important libraries than that of the Isleworth Monastery of Syon, and librarians with ambitious schemes may well lay it to heart.

We began this notice in what may have seemed a tone of disparagement. It is only fair to end with a well-deserved compliment to Miss Bateson on the unstinted and well-directed labour she has spent on this work. We may not claim her as yet as an English rival to Mlle. Pellechet, the cataloguer of all the incunabula in the public libraries of France; but she has made an excellent beginning in bibliography, and it is to be hoped that she may undertake more work of the same kind.

Story of the Princess des Ursins in Spain.

By Constance Hill. (Heinemann.)

Recueil des Instructions données aux Ambassadeurs et Ministres de France depuis les Traités de Westphalie jusqu'à la Révolution Française.—XI. *Espagne.* Avec une Introduction et des Notes par A. Morel-Fatio et H. Léonardon. 3 vols. (Paris, Alcan.)

THE history of the rule in Spain of Madame des Ursins forms a dramatic story complete in itself and offering a tempting subject to a writer who wishes to compose a short and popular book. Unluckily, however, her career can hardly be understood without a knowledge of the general history of Europe during the twelve years that elapsed between the first and second marriages of Philip V., and Miss Hill has evaded rather

than overcome this difficulty. No doubt she has taken pains with her volume, but after all she does not hold very serious views of an historian's duties. She writes clearly, and she never attempts an elaborate narrative, being chary of entering at any length into political considerations, and touching but lightly on the incidents of the war that desolated the country. She draws a more flattering portrait of Madame des Ursins than M. Morel-Fatio would allow to be justified by facts; but that is surely a pardonable fault in a biographer, and no one can doubt that the lady was extremely shrewd as well as fascinating, and introduced many reforms beneficial to Spain, even if it may be reasonably suspected that she was prompted chiefly by personal ambition and a desire to secure her own ascendancy over the queen and king. But, as has been said, Miss Hill does not enter deeply into political affairs. She dwells by preference on social matters, such as the gloominess of the Spanish Court, the hardships suffered by Marie Louise in the retreat to Burgos, and the preparations made for the birth of an heir to the Bourbon dynasty. Regarded from her own point of view, Miss Hill's book is a success—a book pleasant to read and free from tiresome disquisitions. It is, besides, nicely printed on good paper and illustrated by well-chosen portraits.

The volumes edited by MM. Morel-Fatio and Léonardon, on the other hand, are intended for students only. M. Morel-Fatio has already made substantial contributions to the history of Spain. His volume of documents, 'L'Espagne au XVI^e et au XVII^e Siècle,' and his excellent editions—very superior to that of Sir W. Stirling Maxwell (see *Athen.*, No. 1856)—of the 'Mémoires de la Cour d'Espagne' of the Marquis de Villars, and of the 'Vida de Carlos III.,' by the Count Fernán Núñez, have shown his familiarity with the annals of Spain during three centuries. And this is further evinced in the lucid introductions—for he is better than his title-page and gives two introductions—to the first and second of these volumes. Of course, England figures in them as greedy and self-seeking in a degree that Englishmen are not inclined to admit; at the same time she cannot be said to have played a particularly glorious part in beginning the War of the Spanish Succession, for there is no doubt that the large majority of Spaniards desired that Philip V. should be their king, and that out of dread of Louis XIV., England interfered to prevent them having their wish, and simply with a view to her own security made their country for some fifteen years the scene of an exhausting struggle. And, again, the war that Walpole was forced into, for maintaining a huge system of smuggling in defiance of the Spanish Government, was by no means creditable to his countrymen, and was a direct infringement of the Treaty of Utrecht.

The excellent biographical foot-notes are another most valuable feature of these volumes, for they afford just the information needed, without the trouble of searching for it, and the useful index makes of them a valuable onomasticon. The original design of M. Morel-Fatio was to comprise the

work in two volumes; but it was found more convenient to divide the second volume into two, although embracing one subject—the relations of the French and Spanish branches of the house of Bourbon.

In the first volume the most striking points are the utterly unscrupulous way in which Louis XIV. behaved towards Portugal, at one moment sending Schomberg and a considerable force to its aid, in violation of the Treaty of the Pyrenees, at another time offering to help the Spaniards to conquer it if they would cede him the Low Countries; secondly, the entire uselessness to French policy of the miserable marriage of Marie Louise d'Orléans to Charles II., on account of the frivolous character of the poor queen who was made the victim of the policy of the Grand Monarque; and, thirdly, the obstinacy with which he adhered to the policy of a partition of Spain on the death of the last of the Hapsburg line. This, of course, had already been made clear by M. Legrelle's valuable researches, and, as M. Morel-Fatio remarks, it was probably due to the fact that during the years of war that preceded the Peace of Ryswick Louis XIV. was but ill-informed of the state of parties and feeling at Madrid; but it does not follow, as M. Morel-Fatio appears to think, that it was wise of Louis to abandon the policy of partition.

The part played by Madame des Ursins during the War of Succession is not nearly so highly appreciated by M. Morel-Fatio as by Miss Hill, and we cannot help regretting that the latter has not apparently read M. Baudrillart's excellent volumes. She had been appointed Camarera Mayor that she might advise and guide the young queen; she used the position to make herself practically Prime Minister, and played off Spanish ministers against French ambassadors with skill and audacity; and when Louis XIV. in consequence recalled her, she contrived that the young king should make himself so disagreeable to his grandfather that the latter was glad to send her back.

Elizabeth Farnese did not possess the sagacity and adroitness of the princess whom she drove across the Pyrenees, but she was even more ambitious, and she sacrificed, as Mr. Armstrong has shown, the interests of Spain to her Italian projects. Indeed, she was almost as hurtful to France as to Spain. In the middle of the eighteenth century we read in the instructions of the Comte de Vaulgrenant regarding her sons Charles of Naples and Don Philip:—

"Que ces deux princes ne puissent pas se soutenir sans les secours de la France et de l'Espagne c'est une vérité démontrée. Qu'ils le puissent, même avec ces secours, c'est une question très problématique."

These family aspirations of the Spanish queen forced France to waste her strength by sending troops into Italy, and make it doubtful if historians like Mr. Green are right in thinking that the strength of France was doubled by the Spanish alliance.

The third volume is no less useful than the other two, but the latter portion deals with the period when the relations between the two powers based on the Family Compact were comparatively simple. The last instructions in the volume—those to M. de Bourgoing, sent to Spain with the difficult

task of trying to reconcile Charles IV. and his advisers to the Revolution and the constitutional government it had brought about—are decidedly interesting. The appendix on the Spanish ministers sent to France in the eighteenth century is also worthy of study.

Griechische Götterlehre in ihren Grundzügen dargestellt. Von Otto Gilbert. (Leipzig, Avenarius.)

As we read in this book we rubbed our eyes again and again. We seemed to have got into Mr. Wells's time-machine and spun back a generation, to the day when mythology was a disease of language and the sun-myth was rampant upon the earth. Herr Gilbert is the most thoroughgoing nature-myth monger we ever met with. Nothing daunts him. Beliefs and legends which are explained by different mythologists in half a dozen different ways all suffer a sky-change when viewed through his spectacles. But he is so serious about it, and the book shows evidence of such vast labour, that it is but fair to give a more detailed account of his theory.

All the religious beliefs of the Aryans (as we said, our professor likes no half-measures) are exclusively *Himmelsglaube*; by which vague term he means a belief in the divinity of natural phenomena, sun and moon, night and day, light and dark, wind and clouds, especially clouds. All the Greek gods live in the heavens; the fetish element in myth arises when the original meaning is forgotten, and any trivial explanation is grasped at. This implies that man has degenerated; in his infancy clouds of glory were about him, which by-and-by disappeared. Yet we are told that as man grows less coarse his myths change in character with him—a trifling inconsistency which the author has overlooked. Under all Greek mythology lies the simple conception of a God of Heaven with his two sons or emanations, the Sun (Apollo) and the Dark (Hermes). Cult is the imitation of heavenly processes, the mimicry of the gods' deeds. The universe is a hollow ball, with a vault above (the sky) and a vault upside down below (Tartarus). There is a complete tribe of suns dwelling in the east, called *Æthiopes* and *Cyclopes*; one of them each day sails across the sky and is deposited in the west, where he now becomes one of the dark folk, *Cimmerians* and so forth. It is natural to personify the sun, which appears to live and move; he is for ever fighting with darkness and its powers—the clouds, the wind and storm, and the wet. There is also a great world-tree (Herr Gilbert hints that the idea of eternity may have been suggested by trees); and though trees are not deified, they have the quality of hiding the god, "like the clouds." Therefore Dionysus wears ivy-leaves, Hera's statue is decorated with twigs, and so forth. When the Greeks hung discs and *oscilla* in trees, they were representing the heaven-tree with sun and moon hanging in it. As trees have birds sitting in them, so the sky has the sun like a great bird; hence the eagle of Zeus. The eagle that gnaws out the liver of Prometheus, the dark-god, is the sun feeding on the "heavenly wet." As the damp comes every night on earth, so in Prometheus his liver grew nightly again.

The clouds are more astonishing than the world-tree. To begin with, *πέρρα* properly means a cloud, and is derived from *πέρομαι*. When Orpheus is said to have made the rocks dance to him, clouds were meant. Clouds hold water, so do jars, so a horn—hence the story of Amalthea. Clouds often look like beasts—hence they are identified with all manner of beasts. If a thick cloud is a beast, a thin cloud is its skin—hence the *ægis*, golden fleece, panthers' skins and others on a god's shoulders, Hercules's lionskin, and others. Clouds may be very like a whale, or nondescript—hence grotesques, such as centaurs and giants. The sun, on the other hand, is like a head. Now heads imply bodies—hence the sun took human shape, and we may infer dragged with him the other Olympians.

After these general remarks Herr Gilbert explains a few myths. Prometheus is the dark-god, who robs the sun of some of his fire and hides it in the cloud-tree. As to the gross materialistic interpretation, which points to tribes of savages who actually do carry fire in pithy sticks, the learned Teuton cannot away with it. In the sacrifice of Prometheus, when he tricked Zeus, the cow is, of course, a cloud, and it is burnt (the cloud disappears) in the heavenly fire. This is the origin of sacrifice—a symbolic ritual. Robertson Smith's name is not so much as mentioned. Indeed, Herr Gilbert lives in the clouds, and the anthropologist is of the earth. A chapter next follows on the division of time. The author's suggestion that the threefold form of the moon goddess was due to the three phases of the moon is quite likely; but we really cannot believe that all triads are moons, or due to her influence: Cerberus and his three heads, Graia, Fates, Gorgons, Hours, Graces, Muses, all "moon sisterhoods." As a specimen of his mode of arguing, let us take the Muses. *Mousa* means the reminder; the moon reminds us of the periods of time; argal, Muse and Moon are one. As for the Graia, not only are they moons, but so are their one eye and one tooth: "The moon appears now as an eye, now as a mighty chopper or tooth (*mächtiger Hauer oder Zahn*)"—a "childish but plastic" conception.

The remaining chapters of the book are: Heaven and Earth, Darkness and Light, Darkness, Sun, Night, Moon, Sun and Moon, the various systems of the Pantheon, and their relations one to another. All show the same reckless allegorizing. Whatever does not of itself fit into the professor's system is made to fit by the method of Procrustes. Poseidon might be expected to offer some difficulty. Not a bit of it: he is a second God of Heaven, his name being the Zeus of Drinking-water (root *por-* of *ποτόν*, *ποταμός*, and *Δάω*=*Zeús*), the heavenly water, our author explains, afterwards of water upon earth. If Poseidon, as we find him, is god of the sea, which is hardly drinking-water, and not of rivers or rain, that does not signify. The trident is the lightning (not, as we had fondly imagined, the fishing-tool still used in some parts of the Mediterranean). He is associated with horse and kine; clouds come to the rescue, and explain why. Nereus and Proteus have dropped from the sky, where they were born; Phoreys is akin to Horkos, the heaven as boundary of the earth. As for

Zeus, we may leave him alone, and pass on to the sun-gods. Apollo and Dionysus are both sun-gods; and there is a herring-spawn of sun-heroes—Hercules, of course, Perseus, Bellerophon; but also Jason and Cadmus. The birds of Stymphalus are the snow-clouds; Nemean lion some other sort of cloud, and so forth. Castor and Pollux are Light and Dark; originally Castor slew Pollux. The god of darkness is Hermes, who becomes a hero in the form of Odysseus. His golden sandals are clouds, his hat a cloud; his stick Herr Gilbert finds hard to explain, but finally concludes it is the cloud conceived as a tree, dwindling to trunk and then staff. We wonder he did not think of the waterspout. As Criophorus he carries a cloud (very like a ram), which he sacrifices in his cooling and healing capacity. It never seems to occur to the author that if Hermes be once conceived of as the messenger he will be imagined in travelling garb, that is, with boots (so he is seen on vase-paintings), staff, and hat. Ares is also a god of the dark, Thracian-born, not Hellenic. Other deities of dark, wind, or cloud are the Silenus and Satyrs, Curetes and Corybantes, Telchines and Dactyls, Dryads and Nereids.

But enough; we cannot follow Herr Gilbert all through his book. What has been said needs no further criticism; it is clear that our learned German has made his theory first and twisted the facts to suit it. Of course there is a great deal of truth in the book. The Greeks, like most nations, had their nature myths and their nature gods, and Zeus is a clear instance. But Herr Gilbert is so intoxicated with his theory that he sees nothing but the clouds. The whole question of animal worship, totemism, and the like, is completely ignored. Irrational worship, such as fetishism, is dismissed in a sentence. In one passage an attempt is made to show how as culture grew the Greek changed his conception of a god; but Herr Gilbert does not see the importance of this by any means. This is really the key to many of the inconsistencies and much of the coarseness and folly of ancient myth, ritual, and religion. We do not profess to explain the Bouthonia completely, but we think it more likely to have been a sacrifice for crops, such as many nations still practise, than that the ox is a cloud dried up by the heat of midsummer. Then again: the groups of three which the learned German will have to be all moon sisterhoods belong to a very large class. A wide induction would be necessary before the symbolical use of three could be explained. This precious theory will not help us where the moon is not used to reckon time by. No one can afford to write on Greek mythology to-day who has not carefully studied what is generally known as folk-lore. Then, too, the possibility of deified men is absolutely ignored. As Sir A. Lyall has pointed out, we may see this process going on in India to-day to a remarkable extent, and it is more than likely that heroes such as Hercules and Theseus, perhaps even some of the gods, certainly Cadmus and such as he, were historical persons about whom wonder-stories have gathered. To write on mythology and neglect all these topics is simply to waste one's labour; and we cannot

honestly say anything but that of Herr Gilbert's book. There is a great deal of information in it amongst the rhetoric and symbol; but no one could disentangle it unless he had a considerable acquaintance with the subject already. We are glad to say, however, that the foot-notes are good. They fill, perhaps, one-third of the whole book, and contain no theories, but a vast number of references to the texts, and in some cases to modern writers. We shall keep the book for their sake.

NEW NOVELS.

Dead Oppressors. By Thomas Pinkerton. (Sonnenschein & Co.)

'DEAD OPPRESSORS' has a subject which certainly could not easily be matched for ghastliness. The hero is the nervous and self-centred son of a horribly disreputable old peer. He seduces the heroine under promise of marriage, and then, on succeeding to the title, deserts her and marries somebody else. Later his miserable son, more nervous and puny than himself, accidentally meets his half-sister, falls in love with her, and on learning the truth dies in a fit, while his father immediately afterwards also dies of the shock. The subject is not attractive, yet the book is a good one, because the characters live, and, instead of existing merely to illustrate a disagreeable subject, display their own reality by the disagreeable things they do. This may appear at first sight a distinction without a difference; but it is not really so. The book would be offensive if it were felt that there is an insistence on the subject for itself; on the contrary, the impression left is that the actions described are brought in as the inevitable outcome of very real characters. The persons described, though mostly of an eccentric type, are remarkable for their reality and the vividness of their conception, and they could not have done otherwise than they are represented as doing. Mr. Pinkerton also has a happy style, and he writes of his characters with a subdued humour which makes the book very entertaining reading.

Slaves of Chance. By Ferrier Langworthy. (Smithers & Co.)

'SLAVES OF CHANCE,' on the other hand, is rather an ill-conditioned book. It is the history of a family of vulgar second-class girls who go about seeking whom they can marry. It is dull, not because the author writes about vulgar or ghastly subjects, but because he (or she, as we suspect the author to be) does so without any conviction, and leaves one with the impression that the puppets might just as well have done or said anything else than what they are represented as doing. The stupid, empty-headed mother is unnatural in her cynicism; the daughter who becomes a countess is not conceived as a whole, and her extreme vulgarity at first does not seem to belong to the same woman who acts with considerable tact and good sense in the latter part of the book; and Charley, the girl who figures most largely in these pages, without being in the least mysterious, is an enigma, as she is not grasped with any firmness. The whole book strikes one as being written for the purpose of bringing in

the lengthy descriptions of life at Charley's hall of varieties; but they might all be epitomized in a few pages, and as it is they are terribly unattractive.

On Account of Sarah. By Eyre Hussey. (Macqueen.)

To err is human; to apologize is gratuitous folly. Mr. Hussey has told a capital story in the first person, and then, just because he has found it necessary to put in an occasional explanatory paragraph, he must needs excuse himself in a long excursus on the methods of Greek tragedy. Even so he is not content, but persistently reminds the reader of his error in art by prefixing the word "Chorus" to each interpolation, and writing thereafter in hasty and shamefaced jerks. *Pecca fortiter*, my good sir! Very few people will find you out, and they will forgive far worse sins for the sake of Jim Buchanan's high spirits and Sarah's exasperating ways. For a few pages at the beginning and end of the book there is a mistaken attempt at seriousness, but all the rest is frankly incoherent and delightfully readable.

Some Unoffending Prisoners. By John Fulford. (Jarrold & Sons.)

THESE things are a parable, and, lest we should forget it, twenty pages in the very middle of the story are occupied by an explanatory dream. Of the three "prisoners" to whom our attention is chiefly directed one is certainly unoffending, being a quite nice, though very silly, type-writing girl. But the young man who first engages himself to the silly girl and then makes violent love to a married woman is, to us, a very rock of offence. The married woman, too, having run away—alone, it is true—from a husband who was much too good for her, hardly comes into court with clean hands. Some clever dialogue is wasted on this very poor material.

TALES OF ADVENTURE.

The Inca's Treasure. By Ernest Glanville. (Methuen & Co.)—Messrs. Methuen's latest sixpennyworth is magnificent value in the way of sensation. The villain, who is a filibuster by profession, but promotes bogus companies in his leisure moments, sends the hero to report on a fraudulent gold mine. The filibuster's virtuous daughter and his swarthy accomplice accompany the hero with a view to forgery and murder, while the filibuster lures the hero's faithless sweetheart, chaperoned by an eminent astronomer and his practical wife, to a dead city in South America. There both parties reunite, and are joined by the filibuster's private gang of bandits and a party of Indians led by the last of the Incas. The rest is a delirious dream of a lake and a tarantula and a treasure and a blind anaconda. The bandits kill the Indians and the astronomer, and the Inca and the virtuous daughter kill the bandits, and the filibuster kills everybody within reach, and the accomplice and the anaconda kill the filibuster, and the lake drowns the anaconda and the accomplice, and everybody lives happy ever after. What becomes of the tarantula and the treasure we leave Mr. Glanville to relate.

Savolta's Verdict, by E. Yolland (White & Co.), is about Hungarian gipsies and convents and noblemen. It contains some adventures and some scenery, and is divided into "links" instead of chapters.

An accidental acquaintance with the ways of a modern secret society is the chief subject dealt

with in Esmè Stuart's volume entitled *In the Dark* (Long). This acquaintance naturally leads to complications, and there is the usual drawing of lots for the duty of assassinating an obnoxious person. The love story is good; but there is a lack of probability in one or two features of the plot which detracts from the general interest of the book. The last few chapters are fairly exciting, and the volume deserves a favourable place among the holiday literature of the moment. Work from this hand has never been scamped nor hurried.

A Sea Comedy. By Morley Roberts. (Milne.)—If this book is a sample of the "Express Series," Mr. Milne is to be congratulated on his venture. 'A Sea Comedy' is great fun, and the only fault we have to find with it is that it is too short. The really comic adventures of the extraordinary crew which sailed in the Republic might almost have been multiplied indefinitely, and it is certainly regrettable that Cowen had no more opportunities of showing how he could deal with an insurgent crew than the laudandum episode. It is a good book for a holiday on the beach.

The White King of Manoa. Mr. Joseph Hatton's "Anglo-Spanish romance" (Hutchinson & Co.), unfortunately challenges comparison with 'Westward Ho!' The result is that 'The White King of Manoa' reads rather like a caricature of Kingsley's romance.

SCOTTISH HISTORY.

PROF. A. F. MURISON'S *King Robert the Bruce* (Oliphaunt, Anderson & Ferrier) is a great improvement on his 'Sir William Wallace,' in the same "Famous Scots" series. It is not so wholly based upon Barbour as that was upon Blind Harry, and then the Archdeacon stands to the Minstrel much as Sir Walter stands to Miss Jane Porter. But it is overloaded with detail. There are long paragraphs that would have best been omitted, e.g., the following:—

"Lancaster's negotiations with the Scots had begun as early as December. His emissary, Richard de Topcliffe, an ecclesiastic, had obtained a safe-conduct from Douglas (December 11) to visit Jedburgh, and one from Randolph (January 15) to come to him wherever he could find him. Randolph was then at Corbridge on a swift raid, while Douglas and the Steward advanced, the one towards Hartlepool and the other towards Richmond, harrying or taking ransom. Immediately on the junction of Hereford and his Marchers with Lancaster at Pontefract, in the beginning of February, before they went south to oppose Edward's advance, the rebel chiefs dispatched John de Denum."

And so on for thirty lines more, but never a hint of who Lancaster was, or who Hereford. All this is utterly beside the mark in a short life of Robert the Bruce; it obscures, not elucidates, the subject-matter. One may doubt whether Bruce, on receiving his brothers' report of their interview with Comyn, really remarked, "H'm, milksops you are, and no mistake"; and "a severe wiggling" is beneath the dignity of mediæval history. Prof. Murison is rather chary of his dates, and sometimes, when he does give them, gives them wrong, e.g., 1313-1314 for the capture of Roxburgh and Edinburgh Castles; it should surely be a year earlier. Edinburgh Castle can never have had a south gate; and "Selkirk, Roxburgh, Biggar," seems a roundabout route to Glasgow. But generally the narrative is clear; the chapter on Bannockburn is excellent; and Prof. Murison is unquestionably right in his main contention, that Bruce was no patriot. But he concludes, "Be his motives what they may, the practical outcome was the decisive establishment of the independence of the realm of Scotland, and Bruce remains for ever the greatest of the line of Scottish kings."

Only long and frequent use could fully establish the value of Sir Archibald H. Dunbar's *Scottish Kings* (Edinburgh, Douglas); but, so far as we have tested it, its value seems very high.

It "contains the result of an endeavour to settle the exact date of every noteworthy event in Scottish history" from 1005 to 1625, and its entries are backed by over 5,000 references in foot-notes to the principal sources. It is not a book to read, but a book to have constantly by one in reading the histories of Tytler, Hill Burton, and Dr. Hume Brown. One sample must illustrate its method; the fifth among the fifty-eight entries relating to James I. :—

"Captured at Sea, when on his way to France, in time of peace, by English sailors off Flamborough Head, on the 4th of April, 1406."

And there follows a foot-note of twenty-five lines, furnishing exact references to Walsingham, Wyntoun, 'Extracta e Variis Cronicis Scoticæ,' the 'Scotichronicon,' the 'Book of Pluscarden,' the 'Calendar of Documents relating to Scotland,' and the 'Exchequer Rolls.' One thing seems rather a pity—that Sir Archibald Dunbar should not have seen his way to expand somewhat his 'List of Authors, Books, Chronicles, &c.,' which fills, as it is, thirteen pages. The addition of the date, or approximate date, of the works there cited would often be a great boon. For instance, there is Baker—not Sir Richard Baker (Sir Roger de Coverley's authority), but Galfridus le Baker de Swaynebroke, an Oxfordshire clerk who wrote less than thirty years after Bruce's death, and whose Latin chronicle was edited by Sir Edward Maunde Thompson (Oxford, 1889). This Baker, it seems, is Sir Archibald's sole authority for his statement that Bruce was born not at Lochmaben or Turnberry, but at Writtle, near Chelmsford, in Essex—a statement advanced as positively as that Mary Stuart was born at Linlithgow, or Charles I. at Dunfermline. Writtle the birth-place of Robert Bruce! Then will Mr. Theodore Napier and his following have to make yearly pilgrimage to Writtle, as well as to Bannockburn and Culloden? By no means, for Baker's statement, on being turned up, resolves itself into the following absurdity:—

"Hoc quocunque anno moriebatur Robertus le Bruys, relicto filio suo David, septem vel octo annos habente, quem Scoti receperunt in regem tali iure: Alexander Sutorum rex habuit tres filias sine masculo, quarum primam maritavit Iohanni de Baiylo, alteram [Iohanni] de Comyn, et terciam Roberto le Bruys predicto, nacione Anglico nato in Essexia."

Another hand adds:—

"Alteram Roberto le Bruys, Anglice nato in Essexia, apud Writtle, et terciam comiti Hollandie." A chronicler who could believe that Alexander—presumably Alexander III.—thus married three daughters is scarcely worthy of implicit credence; one may doubt whether Bruce was really an "Essex calf." We demur to one other entry. To say of the Gowrie conspiracy that "John, third Earl of Gowrie, and his brother, Alexander, Master of Ruthven, conspired to murder King James VI.," is to beg the question, in view of the excellent monograph by M. Louis Barbé (Paisley, 1887). He contends that if plot there was, it was of James's concoction; and a family tradition of the Ruthvens, which will not bear public discussion, but is to James's darkest discredit, bears out M. Barbé's contention.

AUSTRALIAN FICTION.

From the Land of the Wombat, by William S. Walker (Long), does not strike us as being equal to the author's previous production, 'When the Mopoke Calls.' However, these yarns are evidently the work of an experienced bushman, and possess some features of interest. The 'Waddygalo' is, in our opinion, the best, next to that 'The Free Selector.' 'Lalor of Coringa' depicts a settlement which never has existed, but it has more descriptive power than we find in the other sketches.

In *The Romance of the Greystones* H. Arnold Nelson (Ward, Lock & Co.) has evidently wished to give the reader all that he (or she)

knows in the way of melodramatic incident. The canvas is crowded with characters, most of whom are titled, and who converse (no simpler word being admissible in such a connexion) in language that would have delighted the heart of Pomona, but is not in common use amongst English people wheresoever they may find themselves. At the same time there is no lack of incident, and of a stirring kind. The women are lovely in the approved fashion, and the men for the most part just sufficiently bad to be alluring to these specimens of the weaker sex. The plot is mainly based upon a mystery surrounding the Hon. Thekla Greystone, which is cleared up just a little too late to save her poor blind niece from marrying the only man who does not care for her, and who is desperately enamoured of her twin sister. The confusion that follows upon such a preposterous situation the author is quite powerless to unravel without the intervention of violence and sudden death. So often, indeed, has this drastic measure to be applied, that by the time the last page is turned we are reminded of nothing so forcibly as of a game of ninepins in which, where the central figures are concerned, the ball of fate has been set rolling with remorseless aim, and with as little purpose as if a child's hand had started it.

The Wings of Silence. By George Cossins. (Gay & Bird.)—The entire improbability of this story and its thrilling episodes may commend it to a certain class of readers, and to that class we can recommend it. Murders are attempted, but the victims miraculously come to life again. All concerned—victims and assailants—become millionaires, shake hands, return home, and marry lovely English girls who fall violently in love with these heroes. The description of the spinifex desert is clever, however, and the death of an exhausted bullock is really pathetic. The bullock-thumper comes in for 200,000*l.*, and returns home. We were thankful, when we came to the last page, to find that he had not married a lovely duchess.

By Creek and Gully. By Lala Fisher. (Fisher Unwin.)—Mrs. Lala Fisher has established her position; but we cannot concur with those who think her superior to Gordon, while we can accord high praise to these and other productions of her pen. In 'By Creek and Gully' she has collected and edited several stories by Australians, amongst whom we find the well-known names of Patchett Martin, Hume Nesbit, Louis Becke, Mrs. Campbell Praed, and others less known to fame. Her own contributions in prose and verse, 'To the Story-Makers,' 'Heimweh,' and 'His Luck,' are among the best of the series. With these we may class Mr. Hume Nesbit's 'My Friends the Cannibals,' although some passages are of questionable taste. Mr. Louis Becke's 'Last Cruise of John Maundesley' merits high commendation; and Mr. John Elkin gives a lively and living sketch of some phases of life in Melbourne during the "Roaring Fifties." This sample of Australian authorship is quite worth perusal.

AMERICAN HISTORY.

Side Lights on American History (Macmillan & Co.) is one of those books of which the author's idea is good, but the power to do full justice to it is lacking. Mr. Henry W. Elson thinks that the younger students of his country's history would be helped if the chief historical occurrences were set forth within a moderate compass. Each of the eighteen chapters deals with a question which has been critical and conclusive in the history of the United States. In such a work every word should be weighed; but Mr. Elson has not done this when writing that the Declaration of Independence declared what the people "felt of right belonged to them." It really declared what a majority of the representatives of the colonists "desired." The ancestors of many colonists were not "driven" from England, as is stated on p. 4.

"on account of their religion." They had great difficulty in getting away from their native land in order to exercise on the North American continent the ecclesiastical tyranny which they found intolerable at home. George III. was not a cruel murderer, as he is said to be on p. 9, and Mr. Elson ought to know this. It is sheer nonsense to assert, as is done on p. 35, that the second son of George III. "was freely talked of in England" as the proper king of America. On p. 203 Mr. Elson writes that in Europe the head of the nation finds all gates and bridges free, whereas in America the President pays toll. In England the sovereign pays toll also, and pays, too, when travelling by rail. Do all members of Congress pay railway fares in America? Mr. Elson has much to learn before he can be accepted and trusted as a teacher.

The Labadist Colony in Maryland (Johns Hopkins Press) is the title of a small work by Dr. Bartlett B. James which supplies a lost chapter in the history of Maryland. The saying of Voltaire that England had many religions and but one sauce has been often quoted, without the name of the sauce being added; but in olden days, as in our own, the northern part of the American continent could outvie the motherland in the number and variety of the religions professed by the inhabitants. Labadism was a form of Calvinism invented and practised in Europe, and transferred to North America. It had something in common with Quakerism and with the religious theory of Communism. The members of the new sect had belonged to the Reformed Church in the Netherlands, and they sought and found in the colony of Maryland a place where they could live according to their wishes and their ideals. Jean de Labadie was the founder of the religion which is known by his name. He is styled a mystic. Like George Fox, he heard spiritual voices, and was influenced by dreams. The head of the body in Maryland was Peter Sluyter, *alias* Vorstman. He died a rich man in 1722. Another leader was a native of Bohemia named Augustine Herman, by whom the tract upon which the Labadists settled was named Bohemia Manor. He died in about 1684. The small sect was gradually absorbed, and its existence is almost forgotten now. The particulars collected and set forth by Dr. James are alike novel and curious.

Historic New York is the Second Series of the 'Half-Moon Papers,' of which the editors are Maud Wilder Goodwin, Alice Carrington Royce, Ruth Putnam, and Eva Palmer Brownell, and the publishers Messrs. G. P. Putnam's Sons. Each paper is interesting, and the volume as a whole is a valuable contribution to the inner history of New York. The first chapter is entitled "Slavery in New York," and the mere title may seem very strange; yet there was a time when slaves were as much a "domestic institution" there as they were in later days, when the slaveholders of the South considered themselves aggrieved by the denunciations of the non-slaveholders in the North. But the chapter on Tammany Hall is the one which is still more interesting. Dr. Talcott Williams is the writer, and his comments upon it are not mild. He styles the association of which Tammany Hall is the meeting-place "the most gigantic spoliation of a civilized city known under manhood suffrage." This condemnation is qualified in his opinion, and we should hope in his only, by the addition that the payments made to the association are small compared with "the gigantic fine inflicted on Paris and France by the military despotism, which ruled both with the applause and approval of liberal England and despotic Europe, from the *Coup d'état* to Sedan." The connexion between France and Tammany Hall may be clear to the editors of this work and to the writer of the paper, but it is intangible to us. Nevertheless the papers well deserve perusal, and a few exaggerations may be pardoned

in consideration of the useful information which is contained in them.

Old Cambridge is a pleasant volume of reminiscences, by Mr. Wentworth Higginson, of "the new Cambridge in the New World" as it was in the days of his youth, when life was simple, and few people were rich; when the Puritan tradition of thrift prevailed, and the professors at Harvard were content with a salary of a thousand dollars apiece. There was far less learning than now, but probably as much intellectual activity, and more originality than in these days, when American professors are drilled in Germany. The greater part of the volume is taken up with sketches of Holmes, Longfellow, and Lowell, and very agreeable sketches they are. An amusing anecdote of Holmes is told on p. 88:—

"He once met in the street the late Tom Appleton, at that time the second best talker in Boston, who told him a capital story. It turned out that they were going to the same dinner party, and Holmes said to himself, 'That story will be Appleton's *pièce de résistance*; it will be good fun to circumvent him.' Accordingly, before they had begun upon their soup, Holmes burst out with the story. It won immense success, and Appleton sat glum and silent through the rest of the dinner."

One mistake in this book is of that puzzling kind met with occasionally in the writings of well-educated Americans. Mr. Higginson declares that the Rev. Dr. Hedge, one of the Transcendentalists, "was fitted for college at eleven, and had read at least half of the whole body of Latin literature before that time." When Mr. Higginson wrote this had he any idea of the extent of the Latin literature that has come down to us? The Macmillan Company are his publishers.

SCHOOL-BOOKS.

Iphigenie auf Tauris: ein Schauspiel. Von J. W. v. Goethe. Edited by Dr. K. Breul. (Cambridge, University Press.)—*German Classics.* Edited by C. A. Buchheim. *Iphigenie auf Tauris: a Drama.* By Goethe. Fourth Edition, Revised. (Oxford, Clarendon Press.)—*Iphigenie auf Tauris: ein Schauspiel.* Von Goethe. Edited by H. B. Cotterill. (Macmillan & Co.)—Surely there is something absurd in bringing out three elaborate editions of Goethe's play. Dr. Buchheim's excellent volume has been in possession of the field for several years, and is quite adequate to its purpose. Why should Dr. Breul and Mr. Cotterill waste their time in providing rival editions, or publishers enter into competition in this reckless way? We must say, however, that Dr. Breul's edition is a thoroughly sound piece of work.

Elementary French Grammar. By C. S. Le Harivel. (Edinburgh, Oliver & Boyd.)—This is not a bad little book of mixed grammar and exercises; but it does not differ greatly from many others, and might be better if it followed less closely the conventional lines. When will some teacher have the courage to omit tormenting beginners with the numerals? A boy or girl may learn a great deal of French and not know more than the first twenty of the cardinal numbers and half a dozen of the ordinal. The rest can be easily acquired at a later stage of the pupil's progress. The vocabulary is also unnecessarily copious, but that is an almost invariable fault.

Les Français en Ménage. By Jetta S. Wolff. (Arnold.)—This lively little volume with its clever illustrations will form a capital reading-book, especially for girls. They will learn a good deal of French in a pleasant way. Like Mrs. Frazer's dialogues, the volume is calculated to interest and amuse young people.

Goethe's Hermann und Dorothea. With Introduction and Notes by James Taft Hatfield.—*Schiller's Jungfrau von Orleans.* With Introduction and Notes by W. Humphreys. (New York, Macmillan Company.)—These two elaborate editions are of American manufacture, and are rather above the heads of

schoolboys—at least the former is. They show that the editors have taken a good deal of pains and entertain a devout reverence for everything German.

Greek Prose Phrase-Book. By H. W. Auden. (Blackwood & Sons.)—This seems a useful little volume, helpful to boys who are learning to write Greek prose.

ANTIQUARIAN LITERATURE.

Acts of the Privy Council. Vol. XVIII. (Stationery Office.)—The volume before us covers the period from August 1st, 1589, to March 24th, 1590, a period when the nation, elated by the shattering defeat of the Armada and by the counter-blow it had delivered against Spain, was proudly beginning to "find itself." As is truly observed by the editor, Mr. Dasent, the chief feature of interest in these pages is the despatch of an expeditionary force to assist Henry of Navarre in his struggle against the League, the latter being deemed to constitute an ally of our foes the Spaniards. But fears of a more direct conflict with Philip of Spain led to the despatch of troops to Ireland as well for its protection; and the English forces in the Low Countries had also to be supplied with reinforcements. The sound, therefore, of "drommes" and "phifes" fills the present volume, and its chief value lies in the illustrations it affords of the means by which, at this period, troops were raised, officered, equipped, and paid. For France four regiments were raised, from London, Hampshire, Sussex (not Essex, as stated in the editor's preface), and another county respectively, and of these we have full details. Each of them had a nominal strength of 1,000 men, the effective being only 900, and consisted of six companies, of which the colonel commanded one. To each regiment there was allowed one "learned and discreet preacher," but no fewer than six surgeons, which suggests the expectations of a heavy butcher's bill. Of the staff, as it might be described, some of the officers had been drawn from the Low Countries: the names of all the captains are stated, though either the MS. or its editor errs, on p. 118, by assigning Sussex officers to the London regiment, which obscures the arrangement. We are not informed as to the movements of the little force in Normandy; but as Lord Willoughby, its commander, is spoken of as at Falaise and at Cherbourg, though he had landed his men at Dieppe, the English could hardly have been used "as a counterpoise to the influence of the League in Picardy." In the Low Countries, one is sorry to read, the English officers were frequently guilty of peculation and of absence from their posts. But perhaps, if we could hear their own story, irregular pay had driven them to strange courses in order to satisfy their men's demands. It is clear, as the editor observes, that even in England itself there was fear of a Spanish invasion, for on March 1st, 1590, orders were issued to provide victuals for ten thousand sailors for three months. It was doubtless due to the constant disbanding of soldiers and sailors so raised that the extreme measure of appointing provosts marshal, to deal with disorderly characters in the home counties, had to be adopted. The activity of the Council in different directions is further illustrated in this volume. From the "seditious libels" of Puritan agitators to the watchful control of the corn trade—from the care of harbours endangered by the sea, or exposed to hostile attack, to the protection of this or that "poore gentlewoman," who alleged wrongful oppression—"their Lordships, pitying," rebuking, or commanding, had a practically limitless sphere, although we find them, in this volume, deciding that in future they would not intermeddle in ordinary lawsuits without special cause. We observe that the indexes to these volumes improve, and seem now highly satisfactory.

Our Parish: Mangotsfield, including Downend, by the Rev. A. E. Jones (Bristol, Mack & Co.), is the outcome of a praiseworthy desire on the part of the curate of Downend to interest his people in the past of the place in which they live, and to set on record whatever he can find in any quarter on its history. If a plentiful stock of industry and goodwill could take the place of antiquarian knowledge, his labours would deserve every encouragement; but the lack of the necessary qualifications, which is frankly admitted by the author, is at times painfully evident. Mr. Jones, however, has done his best, and one is always glad to see the clergy interesting themselves in parish history. Downend, originally a hamlet of Mangotsfield, is now rapidly becoming a suburb of extending Bristol, and in these conditions it is always meritorious to record what is fast vanishing before the march of the speculative builder. Mangotsfield, perhaps, is best known in the eyes of the world at large as the home of the famous cricketer Dr. Grace and as the scene of the recent startling frauds in connexion with the Shipway pedigree. To this latter episode the author devotes an appendix, illustrated by miniature photographs of the objects connected with the frauds. Historically, however, the parish is of interest as forming part of Kingswood Forest, afterwards known as Kingswood Chase, and as connected with Bristol Castle. It seems clear that its parish church was originally only a chapel of St. Peter's, Bristol, adjoining the castle; while the manor was part of the barton of the castle. In the parish were a considerable number of good residences and farmhouses from a comparatively early time, and the author has worked out their history in modern times from the title-deeds, to which he has obtained access. Photographs also of these interesting houses are scattered through his pages; but, most unfortunately, all the illustrations are on too minute a scale. The winning of coal was formerly the chief local industry; but this has gradually been abandoned. In the absence of an index or a table of contents it is by no means easy to find one's way about the book. Its arrangement is faulty, and its style very crude. One would not expect to find a clergyman writing of "the Rev. Ellacombe," or an Englishman of "the fall of 1896"; nor can we understand why "tythes" should be persistently so spelt. The origin of "a meeting house" (Anglican, apparently) is thus oddly described: "One did this, and the other that, and in a very short time a nice little place was the consequence." But doubtless the book will give pleasure locally.

Calendar of the Close Rolls, 1333 - 37. (Stationery Office.)—We have noticed so fully the previous instalments of this 'Calendar' that we do not propose to review the present one at any length. Its contents, as usual, are primarily of value for local and family rather than for national history; but the topographer at least will give them an eager welcome. The volume before us seems to be a very creditable production, although in the important matter of identification it is perhaps scarcely up to the high level of its predecessors. The honours of "Hagenet" and "Hawele," here separately indexed, should have been combined as that of Haughey; "Brembre" is not Brember, but Bramber; and "Hengham" is not Hingham, Norfolk, but Hedingham Sibil, Essex. Henry I. might have been distinguished from Henry II. by Burford, which gave the Cornwalls their title of "Baron," is in Shropshire, not Worcestershire; and the "great court of *frisca forcica*," which seems to have baffled the editor, is connected, we presume, with the burghal "assize of fresh force." There is a particularly interesting entry, in 1333, of a composition for ward service, due, at "Baynard castle," to the heir of Robert FitzWalter. The editor unfortunately places Baynard Castle in Essex, though one would have thought that

this London fortress and its connexion with FitzWalter were familiar enough.

The Calendar of Treasury Books and Papers, 1713-1734 (Stationery Office), by William A. Shaw, though on the same general plan as the preceding one, differs from it as regards the selection of sources. Mr. Shaw says this is the result of experience, and he gives good reasons for the change. He has postponed the general introduction till the end of the reign has been reached. The entries reproduced in this volume are often curious, and many possess great interest. On June 1st, 1731, the Commissioners of Stamp Duties reported to the Treasury that there was no law for ascertaining the size of newspapers nor the number of lines in advertisements, and they thought that the revenue would be benefited to the extent of 10,000*l.* by suitable legislation. They held that "music ballads" are liable to pay duty, and they prosecuted those who neglected payment. A warrant was issued on February 5th, 1730/1, authorizing the coining of crowns and half-crowns from silver "drawn from lead ore mined by the Company of Copper Miners in Wales, with the letters W.C.C. under the head, and on the reverse side the Feathers quartered and X."

These coins must be rarities now. On February 16th in the same year Mr. Lowther was ordered to pay Mr. Mann, out of the king's money in his hands, 31*l.* 7*s.* "for the cost and charges of four dogs to be sent as a present from his Majesty to the Emperor of Morocco." The cost of the famous roads made by General Wade in the Highlands can be learnt from this volume, as well as Wade's opinion of the roads themselves.

Shakespeare's Country. By Bertram C. A. Windle, F.R.S. (Methuen & Co.)—This neatly got-up and nicely illustrated little book disappoints the reader. It is difficult to know why it should have been written, and still more why it should have been printed. There is nothing new in it to suggest a *raison d'être*; and what it does say has been frequently better said. Due proportion is neglected, as well as style, and the facts are not always correct. When Shakespeare's name appears on the title-page one expects to hear a good deal about the poet. But the introductory remarks, with the account of the Avon and Stratford, its ancient guild, modern theatre, and other institutions, its inhabitants ancient and modern, including John and William Shakespeare and their families, take up no more space than is allowed to Warwick and to Coventry, and much less in proportion than that spent on Edgehill. In the accounts of the surrounding villages there is little said of any Shakespearean interest: Aston Cantlow is treated without an account of the Ardens, Snitterfield without any notice of their relations to the Shakespeares. Where any historical details are vouchsafed, they refer to earlier or to later times, with a studious avoidance of contemporary facts or persons that might have interested the poet or his parents, and a strict silence as to all "the other Shakespeares." Faults of carelessness are numerous, for which printers may have been to blame, as "the Stratford fire of 1814"; but faults in fact are prevalent enough to cast doubts on the compiler's sufficient study. The allusions to the coat of arms, and "the lands owned by Richard Shakespeare," are entirely erroneous; and there is an unusual amount of confusion about there "being no deer in Charlecot Park," but plenty of deer in Lucy's other park at Fulbrook. It is stated that William Compton established himself firmly in the good graces of Henry VIII., had some promotion, and "three years after" had more. "In 1509 he determined to build Compton Wynnyates," and pulled down Fulbrook, which had been given him by the king. But Henry only succeeded in 1509, and Fulbrook was not a gift. The reader is told that Compton Wynnyates was besieged by the Parliamentary forces in 1664, and that the Royalists tried to retake it in

the following year (p. 212). Self-contradictions abound, as "there is a tradition, which is probably accurate, that Amy Robsart paid a visit to Warwick Castle as a guest in or about 1588" (p. 86); and "in 1560 she died, or was murdered, at Cumnor Place, where she was living at the time" (p. 133). It is almost better to evade exactitude even in the most interesting details by such an excuse as "it is unnecessary to trace minutely the later owners of the birth-place." References to future or to past explanations also waste time occasionally. Grammatical difficulties abound. Continual speculations are necessary as to the nouns to which the pronouns refer, the substantives the participles qualify, which stand in apposition, and which in conjunction. There are various other less important lapses. It is bad enough to write of "Shakespeare's eldest daughter," when he had only two, but to write of "his eldest granddaughter" (p. 20), when he had only one, is surely more than a mere error in style.

BOOKS OF TRAVEL.

Three Pleasant Springs in Portugal, by the Hon. H. N. Shore, R.N. (Sampson Low & Co.), is a handsome octavo, illustrated from the author's sketches and from photographs. What the writer has to tell his readers, however, about Portugal might have been comprised in a third of the space, and the volume is eked out by various digressions about Popery and other matters. Commander Shore is a strong Protestant, but he does not seem to be aware that to despise its religion is hardly a qualification for understanding the good and bad points of a nation.

Twelve Months in Klondike (Heinemann) is a book by Robert C. Kirk, of which the illustrations are more interesting than the letter-press. Despite the copious descriptions of Klondike and life there which have appeared in newspapers and books, a considerable amount of ignorance has still to be removed if the questions on p. 6 are as typical as they are said to be of many others. An Irishwoman asked a returned miner in perfect seriousness whether her boys and girls, whom she intended taking with her to Klondike, "could attend school in the daytime and pick gold in the mornings and evenings." A dancing master, who considered Dawson City a suitable place where to find pupils, thought it possible to devote the winter months to teaching, and the summer ones to digging up nuggets of gold, not knowing that the winter months are those during which mining is carried on. The name of the place is as much in doubt as its capabilities. By the Indians, the river which flows through the auriferous region was called "Thron-Diuk," which means in their tongue "River of Fish." Mr. Kirk says that when he was at Dawson City the Government officials always used Thron-Diuk in official documents to designate the place generally known as Klondike. Mr. Kirk justly writes that no man should become a Klondike miner without giving the matter a second thought. Many who go there find that gold can be got too dearly. That gold abounds is undoubted. It is surprising to learn that "there are no snakes or other reptiles in Alaska and the Canadian North-West." But are not the mosquitos which swarm there as much to be dreaded and less easily defied?

The Impressions of America (Pearson) from T. C. Porter's pen scarcely deserved publication. He had an enjoyable trip. He was moved, he says, to produce his "simple story" by "the chance word of a fellow-passenger," and he now does so in the hope that Americans may learn "how much their grand country is appreciated," and that others who tread in his steps may also publish their impressions. Were it not that the illustrations are many and instructive, we should say no more; yet it would be unfair to omit both a reference to them and

to Mr. Porter's plan for rendering them more effective. They are photographs prepared for a stereoscope, and a stereoscope is supplied with each volume. The instrument is simple, and answers the purpose when used as he directs; but many readers will not take the necessary trouble, while as many will fail to make the instrument answer its purpose. No photograph, whether looked at without or with the aid of a stereoscope, can do much more than enable those who have seen the place or person reproduced to recall the outlines in the features. Those who have never seen the big trees of California or the Falls of Niagara are utterly unable to realize the appearance of either by any representation. Mr. Porter, who is a man of science as well as of letters, has a new theory of geysers, and he has made a careful study of the Gulf Stream. The appendices to his volume are the most novel and valuable part of it.

OUR LIBRARY TABLE.

Thady Halloran of the Irish Brigade. By William Breslin. (Fisher Unwin.)—There is little to be said for 'Thady Halloran' except that it is a well-printed and attractive-looking volume; it is so dull that one perseveres from the conviction that it must improve or it could never have found a publisher; but to the bitter end the narration is of such overwhelming heaviness that the most exciting episodes fail to make the least impression on the reader. Was it not Trollope who said that it is useless to make the hero murder his grandmother and then stoke the fire with her body unless you can induce the reader to believe that he really did it? Mr. Breslin does not even convince us that Thady Halloran is not a last-century Mrs. Harris, so his misfortunes have no more effect on us than the second-hand recital of some one else's dream.

Bits of Blarney. By Robert J. Martin ("Ballyhooly"). (Sands & Co.)—Fun, good humour, high spirit, dash, go, a light heart, a pretty wit, and a strong head go to the making of Ballyhooly's Irishman. He is a marionette of the best Lever construction, and his madcap country is as artificial as himself; but it is all gay, bright, innocent fooling, and the man must be very patriotic indeed who resents the merry caricatures that fill this entertaining little volume.

Messrs. WARD, LOCK & Co. publish *Australian Sketches*, in which Mr. Harry Furniss, while declaring in his letterpress that he admires Australia and the Australians, has admirably hit off all the worst characteristics of the new continent, and has made of it a veritable pandemonium.

We have received the third volume of *The World's Best Orations*, published by Kaiser, of St. Louis and Chicago, of which we have already noticed the two earlier volumes, and of which there are to be seven more. The volume in our hands includes Julius Cæsar, Calhoun, Canning, Castelar, Cavour, Challemeil-Lacour, our Secretary of State for the Colonies, Channing, Chatham, Chesterfield, Lord Randolph Churchill, Cicero, Cassius Clay, and many others. Mr. Chamberlain is represented only by an extract from a single speech, Castelar by two, Canning and Chatham by three each, and Cicero by seven. The speeches continue to be well chosen. The illustrations to the volume are of varying degrees of merit. The frontispiece is a beautiful reproduction of a good photograph of the Forum at Rome; but an engraving of the picture of 'The Image Breaker,' prefixed to the article on Calvin which precedes a speech by him, is unworthy of the volume.

Das deutsche Volkstum, herausgegeben von Dr. Hans Meyer (Leipzig, Bibliographisches Institut), is a book written by Germans for Germans, which it is not very easy for the

foreign critic to appraise with impartiality. It is an elaborate, though popular attempt to answer in detail the question, What is German nationality? Dr. Hans Meyer, the editor, writes an introduction in which he explains wherein lie the chief characteristics, both of the individual German and of the German people as a whole. Nine other writers apply his generalizations to as many aspects of national life and character, and show us how the German territory and the German races, German history, tongue, manners, religion, and law, how German architecture, painting, sculpture, music, and literature, reflect in their various ways the chief aspects of the German genius. As in all co-operative books, the execution is a little unequal, still as a rule the volume is readable as well as scholarly. Some of the writers content themselves with illustrating from their particular standpoint the editor's general theories, while others take up a more independent line. We have read the latter with more interest than the former, if only because there is less repetition involved in their method. For example, Prof. Kirchhoff's treatise on 'Die deutschen Landschaften und Stämme' tells us much more than Dr. Hans Helmolt's somewhat capricious treatment of 'Die deutsche Geschichte.' Again, Dr. Sell's curious tractate on 'Das deutsche Christentum,' which makes Catholic, Lutheran, and Reformed, Deist, Atheist, and indifferentist, all equally illustrate that curiously complex and intangible thing "deutsche Religiosität," is less satisfying than the careful analysis of the national characteristics of German law by Landrichter Lobe, or the interesting, if rather rose-coloured account of 'Die deutschen Sitten und Bräuche' by Prof. Mogk, or the sections on art and literature, which are all interesting. Of course the whole standpoint of the book is intensely chauvinistic. If the real German had half the merits of the German imagined in this book, we—or rather they—would be very near the millennium. Characteristics which are not foreign to human nature in general are claimed as almost exclusively Teutonic, and the absence of most of the higher qualities in the foreigner, especially the Frenchman, is repeatedly emphasized. The "German humour" which Dr. Meyer so sympathetically describes does not include in its range a perception of the ridiculous side of this well-meant, but irritating patriotism. It will surprise most of us to learn that the German tourists whom we meet on our holidays are inspired to undertake their travels by such high motives as the quest of the ideal or the wish to renew their youth by the contemplation of the eternal youthfulness of nature. We English come off fairly well, as some of our more estimable characteristics are set down to our Teutonic origin. Sometimes, however, we illustrate the excess of qualities admirable in the German mean, but less praiseworthy when pushed too far in Britain. For example, "Individualismus" is a great virtue among Germans; but when it leads Englishmen, as it notoriously does, to write "I" with a capital letter, and "you" with a small one, even in the politest intercourse, it becomes egotism and narrow selfishness. Two writers independently work out this great truth. More cruel is the cutting sentence, "Die Deutschen sind kein Eroberervolk, wie es die Spanier waren und die Engländer sind." It is, however, quite clear that the superior virtue of the German is the reason for this, or not rather his lack of opportunity? But with all his "englische Ich-Herrlichkeit" the Englishman is better off than the Frenchman, who is so deficient in "Freude an der Persönlichkeit" that even a Molière cannot produce "eine reich individualisierte Gestalt," but only a type like "le Tartuffe" or "le bourgeois gentilhomme," special emphasis being here laid on the article. From other points of view, also, everything is claimed for Germany. The migration of the Alpine

herdsman from valley to upland pasture with the warm season is a relic of the ancient Germanic nomad life! It is quite forgotten that the Italian or the French mountaineer does exactly the same thing, or that it is the conditions of mountain life rather than "Volkstum" that determine such migrations. Yet, on the other hand, there is at least one good thing that Germany has produced that is rejected contemptuously as "non-German." Heine's poetry may contain much that is beautiful, but the tolerant German, who can see how Schopenhauer and Nietzsche illustrate "die deutsche confessionslose Religiosität," cannot admit into his Pantheon the Jew who praised Napoleon. It should be noted, however, that Dr. Thode gratefully acknowledges in Gothic architecture a gift of France to the Rhineland, though Prof. Weise can see no good at all in the influence which thirteenth-century France exercised on German language and literature. Making allowance, as we must, for the uncritical, indiscriminating, and rather blatant spirit of the neo-German patriot which inspires the whole work, we should also praise the German thoroughness which characterizes most of its execution. Popular though the book is in scope, it contains more than 650 large octavo pages. It is well printed, of course in the "national" character, tastefully half-bound in leather, and splendidly illustrated. Our chief regret about it is that it would have hit its mark much better if it had been less exacting in its claims. There is plenty for Germans to be proud of, without claiming as exclusively Teutonic most of the better parts of human nature.

We have received a second edition of Miss Maddison's *Handbook of British, Continental, and Canadian Universities* (New York, Macmillan Company), for the use of American women seeking instruction outside the United States.

The tasteless custom of pictorial postcards is being introduced in this country. Mr. A. R. Leask sends us twelve cards of British warships printed in Elberfeld.

We have on our table *England and the Transvaal: the Case for Intervention*, by W. L. Wilson (The Grosvenor Press),—*Tourist Guide to the Continent*, edited by Percy Lindley (30, Fleet Street),—*Sequel to the Child's French Grammar*, by Clara A. Fairgrieve (Simpkin),—*Le Bourgeois Gentilhomme*, Molière's Comedy in French, annotated by W. G. Isbister (Pitman),—*A Treatise on the Kinetic Theory of Gases*, by S. H. Burbury (Cambridge, University Press),—*Women and Economics*, by C. P. Stetson (Putnam),—*A History of Literary Criticism in the Renaissance*, by J. E. Spingarn (Macmillan),—*Transactions of the Second International Actuarial Congress, May, 1898* (Layton),—*Angels Unaware*, by E. Blackmore (Digby & Long),—*Secrets of Monte Carlo*, by W. Le Queux (F. V. White),—*A Yankee Volunteer*, by M. I. Taylor (Gay & Bird),—*Men's Tragedies*, by R. V. Risley (Macmillan),—*In the Brave Days of Old*, by Dom Bede Camm (Art and Book Company),—*Reveries of a Widow*, by T. Dean (Routledge),—*Gospel of the Stars*, by Gabriel (New York, Continental Publishing Co.),—*Five Thousand Pounds Reward*, by C. Bennett (Warne),—*A Kish of Brogues*, by W. Boyle (Simpkin),—*Poems*, by W. G. H. (Gardner),—*Ibbett's Best* (Chiswick Press),—*Achievement, a Book of Poems*, by S. J. Lewis and H. H. C. Everett (New York, the Titmarsh Club),—*Saint Clotilda*, by G. Kurth, translated by V. M. Crawford (Duckworth),—*Clerical and Lay Sketches*, by J. Bulmer, Second Series (Washbourne),—*The Evangelical Succession*, by T. F. Lockyer (Kelly),—*Anna*, by F. Depardien (Paris, Ollendorff),—and *Robert Burns: Studien zu seiner dichterischen Entwicklung*, by Max Meyerfeld (Berlin, Mayer & Müller). Among New Editions we have *Converts to Rome*, by W. G. Gorman (Sonnenschein),—*The Röntgen Rays in Medical Work*, by D. Walsh,

M.D. (Baillière, Tindall & Cox).—*A Handbook of Gold Milling*, by H. Louis (Macmillan).—*and The Story of a Campaign Estate*, by R. Thynne (Long).

LIST OF NEW BOOKS.

ENGLISH.

Fine Art and Archaeology.

Alexandre's (A.) *Figaro-Salon*, 1899, folio, 14/ Townsend (W. G. F.) and others' *Embroidery, or the Craft of the Needle*, with Preface by Walter Crane, 3/6 net.

Poetry.

M'Cullagh's (T.) *The First Wedding*, and other Poems, 2/6 Music and the Drama.

Lavignac's (A.) *The Music Dramas of Richard Wagner*, and his *Festival Theatre at Bayreuth*, translated from the French by Esther Singleton, extra cr. 8vo. 6/

History and Biography.

De Rougemont (L.), *The Adventures of, as told by Himself*, cr. 8vo. 6/

Scott's (Daniel) *Bygone Cumberland and Westmorland*, 7/6 Geography and Travel.

Jessett's (M. G.) *The Key to South Africa: Delagoa Bay, 6/ Morris's (C.) Our Island Empire, a Handbook of Cuba, Porto Rico, Hawaii, and the Philippine Islands*, cr. 8vo. 7/6

Philology.

About's (E.) *Le Roi des Montagnes*, edited by E. Weekley, cr. 8vo. 2/6. (Steppmann's Advanced French Series.)

Science.

Hodgson's (Dr. H.) *Tales of Medical Students*, 3/6 net.

Pratt's (A.) *The Flowering Plants of Great Britain*, revised by E. Step. Vol. 1, royal 8vo. 12/ net.

Progressive Medicine, a Quarterly Digest of Advances, Discoveries, &c., edited by H. A. Hare, Vol. 2, 8vo. 12/6 net.

General Literature.

For a God Dishonoured, by the Author of " * * *, c/

Kipling's (R.) *The Light that Failed, Many Inventions*, Uniform Edition, extra cr. 8vo. 6/ each.

Medley's (G. W.) *Pamphlets and Addresses*, cr. 8vo. 3/6

PENN FAMILY PAPERS.

Covent Garden, August 14, 1899.

In reading your review in the *Athenæum* of August 5th of Mr. Jenkins's book 'The Family of William Penn,' I came across a paragraph on the Penn papers, so called, now in the library of the Historical Society of Pennsylvania. As I was the chief actor in the acquisition and distribution of these papers, and in saving them from destruction, it may be useful in the interests of truthful history to state all the facts known about them while it can be done with authenticity. The papers were offered in the first place to a waste-paper dealer, on a rigid condition that they should be reduced to pulp at a paper-mill. This then mysterious possessor of the papers—not known now even, all efforts to identify him having failed—may have been a collateral member of the Penn family, or a distant descendant, who did not know their value or care for it, or because, if offered at a public sale, objectors in the family interest might arise and stop the sale—which actually did occur subsequently. The facts of this case show one of the dangers to which historical papers are exposed. The waste-paper dealer bought these papers for so many shillings per hundredweight, and did not conform to the destructive conditions imposed upon him, but took them to an old bookseller in St. Giles's, who bought them at a slight advance on his price. Knowing my interest in Americana, the new owner invited me to view and make an offer for them. To do this I was taken to an empty room in a low street in the same neighbourhood, where I found the papers littered all over the floor, as if shot out of sacks. A hasty glance showed at once the importance of what lay before me. I bid a good round sum for them and became their possessor, and spent the leisure of a whole summer in cataloguing them at my house in the country. I printed the catalogue in 1870, of which I send you a copy, containing about five thousand items, which ultimately found their way into the library of the Pennsylvania Historical Society, the best place for them in my opinion. The papers would have been offered for public sale at Sotheby's—where, I was informed, they would bring 1,000*l.*, much more than they cost the Society—but for the threat of litigation, through a lawyer, on the part of some one interested in them objecting

to their being sold by auction in this country. I have since seen these papers in the Society's library at Philadelphia, carefully mounted and bound in several folio volumes.

EDWARD G. ALLEN.

THE OLD AGE OF SCHOOLMASTERS.

Oykel Bridge, Laing, August 11, 1899.

My attention has lately been called to a very kindly criticism in the *Athenæum* of July 22nd on my views as to the superannuation of schoolmasters. I hope you will allow me a few words of explanation on a point about which I think you have misunderstood me. You quote me, quite correctly, as asking the question, "What is the retired schoolmaster, if a layman, to do with the rest of his life?" And you draw the inference that if any schoolmaster is in such a perplexity he must be strangely resourceless. But the context of the passage in my letter to the *Journal of Education* shows that I was speaking with reference to personal work. I have always held most strongly that, if only to prevent being narrowed by the special nature of his calling, a schoolmaster ought, of all people, to have abundant resources and objects of interest as far removed as possible from his profession. But in the paragraph before that from which you quote I have said that the clerical schoolmaster, if exiled from his school, may yet find some relief in another sphere of personal work. And in the previous paragraph I have said that "if a man does not love his school, so that it is like death to part from it, he should have been something else than a schoolmaster."

I think it would not be hard to find parish clergymen to whom no prospect of theological or scientific research would be any alleviation of the doom of separation from pastoral work. For myself it is, fortunately, not a practical question, and therefore I have written with less restraint. But I am sure that there must be many schoolmasters who, like myself, would feel that life was scarcely worth living if they were exiled from the world of boys, and to whom the only partial consolation would be (and I have known it to be one in the case of friends of my own) that they could, as clergymen, obtain something like a sister sphere of personal work.

It is certainly true, as you say, that *anni multa recedentes adimunt*. They certainly do lessen the capacity for such things as the daily grind of a lower form, and a man over sixty ought not so to be tied to his post as to be unable on occasions to depute to others the multitude of petty details and decisions which are the most wearing part of a schoolmaster's life. Certainly a head master as he grows older should become more and more the mainspring of all that concerns the life of a school, and less and less of a teacher. But advancing years certainly do not take away—nay, I think they rather increase—knowledge of and sympathy with boyhood. I am thinking of Edward Thring, and I am thinking also of a man who lately retired—to the regret of every one—when nearer seventy than sixty—Dr. Rogerson of Merchiston Castle. Let any one who is in doubt ask any pupil of either of these two men in their later years, and he will obtain a very certain answer.

HELY HUTCHINSON ALMOND.

SHELLEY'S SOJOURN IN ROME.

A CORRESPONDENT writes:—

"Being resident in Rome, I have asked myself more than once if Shelley's admirers have become in England fewer than formerly—if his fame were in any degree on the wane. Judging from the state of neglect into which the marble slab, with inscription to his memory, that was erected by the municipal authorities of this city eight years ago, on the anniversary of his birth, has been allowed to fall, one would have reason to think so. The inscription is on the front of the house 374, Via del Corso, near

the General Post Office, and in one of the busiest thoroughfares of Rome, where Shelley wrote several of his poems. Since the time of its being put up, from its being exposed to the inclemency of the weather, the wreath of flowers, composed of those known in France and Italy as *immortelles*, that had been hung over the inscription has become decayed and blackened, the greater part of them have fallen off and exposed to view a paltry wooden hoop by which the thing is held together, while the coloured sash that was originally attached to the wreath has become a filthy rag.

"This could be remedied at a very small cost by friends in England. Would the *Athenæum* take the initiative of a small subscription for the purpose? A wreath in some more durable material might be substituted, and the marble slab washed. The amount of subscription when closed could be sent to the local British Consul, who would, no doubt, attend to it.

"I feel certain that Shelley's memory is not so forgotten in England as this would indicate. I believe it is only necessary to have the matter pointed out to provide a remedy for it. If nothing be done, the inscription, instead of being an honour to Shelley, as was originally intended, will become an eyesore.

"The following is a copy of the inscription in question:—

A Percy Bysshe Shelley,
che nella primavera del 1819,
scrise in questa casa,
Il Prometeo e la Cenci,
Il comete di Roma
Cento anni dopo la nascita del poeta
Sostenitore invitto di libertà popolari
Adversate ai suoi tempi
da tutta Europa
posse questo ricordo.
1892."

'THE PARADYSE OF DAYNTY DEUISES.'

A PERENNIAL interest attaches to this poetical miscellany, in which are preserved many illustrative poems which represent the writers of the reigns of Edward VI. and Mary as well as that of Elizabeth. Thomas, second Lord Vaux, died in 1557-8, and many poems may be clearly associated with other early authors. Ten years at least must be deducted from the printed date to start with, as Richard Edwards, the collector and chief author, died in 1566. It is quite probable that he had taken some time to make this collection. Possibly he commenced it for his own private delectation, or as a selection suitable to be set to music at his leisure, and to be launched forth "in five parts" in order to counteract the evil songs still prevalent among the people, drawn from the old 'Court of Venus' and such collections. Sir Egerton Brydges has pointed out that the collection illustrates the same spirit as was seen in the work of the metrical Psalm writers, and has also noted that it nowhere displays the grandeur of Sackville's 'Induction to the Mirror for Magistrates.'

Contemporary literary scorn was occasionally dartsed at it.

In William Clarke's 'Polimanteia,' 1595, it is noted "Then should not 'The Paradise of Daintie Devises' bee a packet of bald rimes." And Abraham Fraunce, in his 'Ivy Church,' says "Beech tree, better book than a thousand 'Dainty Devises.'" But in spite of such critics, the book lived. The number of its editions bears witness to its popularity. Their discrepancies show how lightly a publisher of those days treated the responsibility of affixing the true names of the authors or the correct titles of the poems. More than one author's verses appear under the same or similar titles, probably selected by the publisher; and sometimes the same author has different poems under the same title, so that it is wise to note the first lines, as well as the titles, to avoid confusion. It is unfortunate that we cannot now place the whole of the editions side by side for comparison. But Sir Egerton Brydges, Malone, and Collier have done a good deal towards helping us to generalize. The first edition of 'The Paradyse of Daynty Devises' was printed by "Henry Disle, 1576, dwelling in Paule's Churchyard," in the very year that he took up his freedom. A copy of this is preserved in

the Christy Miller Library, and is reprinted by Brydges. The second edition, of 1577, I have not seen, but Ames records it as the first: "Henry Dyszell, or Disley, published 'The Paradise of Dainty Devises' in 1577." He does not mention the 1576 edition at all. He thinks that the fine imposed, June 20th, 1577, on Henry Disle for unlawfully printing a book without a licence was this book, as he does not find an entry of it in the Register. The third edition appeared in 1578, and is preserved in the Bodleian Library. This is reprinted by Collier in his 'Seven Early English Miscellanies,' but it is imperfect, and is made up from the 1576 edition. The fourth known edition, of 1580, is also in the Bodleian. On July 26th, 1582, the Stationers' Registers note: "Timothy Rider, granted unto him a copie which pertained to Henry Disley, deceased, intituled 'A Paradyce of Daintie Devises';" and soon after the copy passed over to Edward White: "11th April, 1584, Received of Edward White, for 2 copies, thone 'The Widowes Treasure,' and thother 'The Paradyce of Dayntie Devises,' putt over unto him from Timothy Rider, xiiid." Edward White brought out the editions of 1585, 1595, 1596, and 1600, and one undated edition; and there is some reason to believe that a few surreptitious editions were thrown on the market. The 1596 is the sole original edition in the British Museum, which may, however, be compared with the reprints of Sir Egerton Brydges, 1810, and Collier, 1867. The spelling of the title is elusive, as it varies in every issue.

The first edition, as well as successive ones, was dedicated to Sir Henry Compton,

"being penned by divers learned gentlemen, and collected together through the travell of one both of worship and credite for his private vse; who not long since departed this life..... The wryters of them were both of honor and worship..... and such as for their learning and gravitie might be accounted of among the wisest. Furthermore the ditties both pithe and pleasant, as well for the invention as meter, and wyl yelde a farre greater delight, being as they are, so aptly made to be set to any song in 5 partes, or song to instrument.....for their authours sake, who, though some of them are departed this life, yet their worthy doings shall continue for ever: for like as the shadow foloweth the body, so praise foloweth vertue," &c.

The title-page says:—

"Devised and written for the most part by M. Edwards sometime of hir Maesties Chappell, the rest by sundry learned gentlemen both of Honor and Worshipp, viz.,

S. Barnard	Jasper Heywood
E. O.	F. K.
L. Vaux	M. Bewe
D. S.	R. Hill

M. Yloop with others."

Richard Edwards, the collector, is the chief contributor as regards quality, though the number of his poems is equalled by others. He was born in Somersetshire in 1523, was educated at Corpus Christi College, and was nominated senior student of the newly founded Christ Church College of Oxford in 1547. He informs us in his poems that in early youth he had some place at Court. Very probably it was in the Chapel Royal. At least he was there made Master of the Children in 1563, on the death of Bowyer. He died in 1566 and was succeeded by Hunnis. Thomas Twine speaks of his "tender *Immes* and *Rimes*." George Turberville, in his 'Epitaphs, Epigrams, Songs, and Sonnets,' calls him "Orpheus," and Puttenham and Meres rank him among "the best for Comedy." Some verses in Cotton MS. Titus A. xxiv. are believed to be his, and are signed "R. E." One of these praises eight Court beauties in the queen's service. A part of Edwards's song in commendation of music is quoted by Shakespeare in 'Romeo and Juliet,' IV. iii. Sir Egerton Brydges and Dr. Drake place Lord Vaux second in merit, and William Hunnis third. Mr. Hallam is almost disposed to grant the second place to Hunnis. The decision depends very much upon the edition through which the reader may have become acquainted with the collection.

Collier says lightly, "Others by such versifiers as Hunnis, Rich, Lloyd, Thorn, Candish, Boucher, and Marshall, regarding whom few particulars or none have reached our time."

The name that heads the list of authors is used in an unusual manner. The first poem, which serves as the introduction, is a 'Translation of the Blessed St. Bernardes Verses containing the Unstable Felicitie of this Wavering World.' This is naturally signed by the translator and versifier, author of several other poems, who uses a peculiar *nom de plume*, "My Luck is Losse." This does not seem to be an anagram. He writes also the first original poem, 'Beware of had I Wist.' George Gascoigne's name does not appear in the collection (if we except the poem signed "G. G." in the 1580 edition), in spite of the high praise awarded him by Webbe and other literary critics of the time. Mr. Hazlitt claims for him the authorship of this and the other poems, not only on internal resemblances, and the suggestions of the misfortunes of his life, but on the associated idea in the verses in 'Gascoigne's Life and Adventures of Mr. F. T.'—

Let suche fiue there as finde the gaine
And leave the losse for me.....
And with such Luck and Losse
I will content myselfe.

If so, then the man whom Churchmen abused, and against whom the electors of the borough of Midhurst petitioned, as being guilty of too many vices, chiefly of Atheism, to be permitted to sit in Parliament—this man has been practically canonized by Henry Disle, and has come down to posterity in front of his contemporaries as "Saint Barnard." Gascoigne died October 7th, 1577, and on November 5th George Whetstone was allowed to print an account of his 'Godly Life and Death.'

Sir Egerton Brydges and Haslewood, however, think that "My Luck is Losse" might mean Barnaby Rich, "who was unnoticed by contemporary, and unknown to later writers," and who "was never able to climb the Muses' Hill." In an epitaph on Sir William Drury, who died at Waterford, 1579, Rich says:—

But, Ireland thou, thou thrice accursed soile,
Thy luck is losse, thy fortune still withsoold.

I am personally inclined to Mr. Hazlitt's view.

One poem is included that had already appeared in 'Tottell's Miscellany,' 1557, among the 'Poems by Uncertain Authors'—'The Comparison of Life and Death,' commencing

The Lyfe is long that lothsomely doth last.

This, in 'The Paradyse of Dayntie Devises,' 1576, is entitled 'Thinke to Dye,' and is attributed to D. S. 'The Fond Affectes of Love,' in 1576, is anonymous; in 1578 it is ascribed to Thomas Churchyard and two stanzas added. 'I would I were Actæon,' in 1576 ascribed to M. B., though in index anonymous, does not appear in the 1578 edition, but, slightly varied, in the new miscellany of that year, 'The Gorgious Gallery of Gallant Inventions.' 'Being troubled in Mind' ("The Bitter Sweate that strains my yelded harte"), in 1576, is ascribed to T. H.; and in 1578 has no signature, but the different title, 'The Paynefull Plight of a Lover remaining in doubtful hope of his Lady's favour,' and 'Bitter Sweate' is spelt "Bitter Sweete." Some of the poems attributed to Lord Vaux in this first edition are transferred in later editions to William Hunnis. It is most probable that the authors alive at the period of publication would see themselves righted with the printer and the public, and therefore the later editions should be treated as more likely to be correct. The greatest number of variations occur in the poems attributed to William Hunnis, the successor of Richard Edwards as Master of the Children of the Chapel. After St. Barnard and 'Beware of had I Wist,' by "My Luck is Losse," in the first edition, appears 'The Perfect Tryall of a Faithful Friend,' by "Yloop," supposed to signify "Pooley," and next the poem entitled 'No Pleasure without some

Payne' ("Sweet were the joyes that both might like and last").

This is signed in the first edition E. S., a name not mentioned on the title-page, unless D. S. represents the same, for Dr. Edwin Sandys, as some suppose; also, in the second edition of 1577. Sir Egerton Brydges says this might have been by the Earl of Surrey, or even by Edmund Spenser, who was twenty-three years old at the time of the publication. But it seems to me we must consider the first edition as really "collected by Edwards," and that would make a poem by Spenser impossible. It would also put out of court the claimant favoured by Collier. In the third edition of 1578 this is ascribed to "W. R." This Collier reads as Walter Raleigh, and treats it as one of his earliest poems, but "highly characteristic of the philosophic spirit and tone of Raleigh's mind," and after "being deprived of this excellent poem in the first two editions, in the third Disle had ascertained the real author, and properly ascribed it to its true author, Walter Raleigh." Perhaps he had; but I hold that the R is only a printer's error for the current H of the period, and that W. H. was intended, as it should have been. All later editions give the name in full as "William Hunnis."

In the Aldine Edition of 'Sir Walter Raleigh and other Courtly Poets,' by Dr. Hannah, 1875, he places this poem and other five at the end of Raleigh's, with the note,

"because I cannot satisfy myself that the evidence is conclusive in Raleigh's favour. But I do not exclude them altogether, because in each case there is some evidence which others have accepted, and no stronger claim has been set up for any other person."

I think, however, that the claim of Hunnis is undoubtedly stronger, from the evidence of persistent later ascription.

The next poem after this contested one commences the enumeration as No. I., 'Our Pleasures are Vanities,' with the moral running in the first two syllables of each line:—

Behold the blast, which blows the blossoms from the tree,
a characteristic association for the Royal Gardener at Greenwich. This is uniformly ascribed to Hunnis. No. 44, 'Being asked the occasion of his White Hairs,'

Where sethyng sighes and sower sobbes,
is ascribed to Lord Vaux, but it is claimed by Hunnis in later editions. No. 55, 'Finding no Joy he desirith Death,'

The cony in his cave the ferret doth annoy,
and 56, 'Hope Well and Have Well,'

In hope the Shipman holseth alle,
are both ascribed to Hunnis.

No. 57 is also ascribed to him. About this I have something new to say. 'He Repenteth his Folly,'

When first mine eyes did view and marke,
Thy beaute faire for to behold,

under the title 'The Lover curseth the time when first he fell in Love,' appears in 'Tottell's Miscellany,' 1557, attributed to Sir Thomas Wyatt. But it is attributed to Hunnis in the first three editions as 'He Repenteth his Folly.' In the edition of 1578, curiously enough, two poems are entered to him under the same title, the second of them undoubtedly by himself, as it appears incorporated in his 'Seven Sobbes,' 1583: 'He Repenteth his Folly.'

Alacke when I looke back.

Only the latter form appears in later editions. In an old hand against this is entered "Vide Cantu" in the Bodleian copy of 1578.

No. 59, 'He Complaineth his Mishapp,'

Shall rigour raigue when youth hath ron,

is ascribed to M. H., but later editions prove that this meant M. or Mr. Hunnis. The poems of Edwards are always written M. E. or M. Edwards.

No. 60, 'No Foe to a Flatterer,'

I would it were not as I thinke,
I would it were not so,

here anonymous, is afterwards claimed by Hunnis.

No. 61, "The spider with great skill," here anonymous, appears in later editions as 'His Comparison of Love,' the above title being the first line of the poem, afterwards allowed to Hunnis.

No. 63, "With painted speech," here ascribed to M. B., in later editions appears under the title 'He Assureth his Constancy,' and is restored to Hunnis. This poem is particularly interesting to me, as it contains the nearest foreshadowing of the thoughts of some of Shakespeare's Sonnets, and it has never been noted by the writers on their themes:—

With painted speech I list not prove my cunning for to trye
Nor yet will use to fill my pen, with guilefull flatterie
With pen in hand, and hart in brest, shall faith full promise
make
To love you best and serve you most, for your good vertues
sake,
And sure Dame Nature hath you deckt with gifts above
the rest.
Let not disdain a harbour finde, within your noble
brest, &c.

No. 66, 'No Paines comparable to his Attempt,'

What watch, what wo, what want, what wrack,

here ascribed to Hunnis, is changed in later editions, and under the same title a new poem, known by its first line, "Like as the doleful Dove delights alone to be."

No. 68, 'The Fruit of Fained Frenedes,' W. H. ends:—

File, fie upon such trechery,
to which in later editions a moral is added,—

If such false shippes doo haunt the shore,
Strike downe the sayle, and trust no more,

attributed to M. Edwards, which shows that this poem of Hunnis must have been written before Edwards's death, and the addition misunderstood in the first issue. The numbers cease towards the end.

The poem entitled 'Of the Meane Estate,' commencing

The higher that the Cedar-tree,

is attributed to L. V., or Lord Vaux; whereas later editions allow it to William Hunnis. The verses headed 'Beyng in trouble he writeth thus'—

In terrors trap with thraldome thrust,

attributed here to J. M., or J. Marshall, are also by Hunnis. Each of the two latter lines is noted "Bis," showing they had been set to music.

Thus, while he has only been credited with nine poems in the first edition, he had really written fourteen, and was, in fact, the chief contributor in the matter of quantity.

The 1577 edition expands the title, and varies the list of contributors, including "W. Hunis," and excluding M. Bewe and R. Hill. The 1578 edition in the Bodleian rearranges the poems considerably, and alters the attribution to various authors. This edition contains the only copy of a poem called 'Twenty Good Precepts,' by G. Whetstone. Some good specimens of the style of Hunnis are added in the 1578 edition: "That Love is Required by Disdaine" ("In serche of things that secret are, my mated muse began"); 'Of a Contented Estate' ("In welth we see some welthy men"); and the special conceit "If thou desire to live in quiet rest," a complex poem, with the title running through the first two words of the eight lines. In an old hand against the first verse is written "Vide Cantaru' pr' eodem authore." This poem is selected as an example of "a rare device and pretty invention of a fine poetical veine" by William Webbe, in his 'Discourse on English Poetry,' 1586. I find in the Stationers' Registers that in 1566/7 there was allowed to Alexander Lacye "A Ballette intituled 'Who lest to leve at ease and lede a quyet lyf,' 4d.," which is doubtless the same poem. This proves that 'The Paradise of Dainty Devices' did not scorn to collect broad-sides.

'The Dialogue between the Auctour and his Eye,' My eye, why didst thou light on that which was not thine, ascribed to M. Hunnis, is also by our William. The edition of 1580 adds a 'Reply to Mr. Edwards May,' by M. S., and several new poems by Hunnis and others, and Hunnis appears first after the introduction. Many interesting notes are written on the Bodleian copy of 1578, once belonging to Malone. Bound together with this copy is 'A Light Bondell of lively discourses called Churchyard's Charge.'

Another interesting miscellany is preserved in the same volume called "A Handefull of Pleasant Delites, containing sundry new Sonnets and delectable Histories in divers kinds of meeter. Newly devised to the newest tunes. By Clement Robinson and divers others. London, Richard Jones, 1584," transcribed from the only copy Malone had seen of that collection. It would seem that more than "seven poetical miscellanies" appeared during the century. Throughout the earlier collections we may trace the efforts by which the English poetical language was being filed and polished into an instrument fit for the finer expression of the more subtle imagery of later Elizabethan thought. CHARLOTTE CARMICHAEL STOPES.

THE COMING PUBLISHING SEASON.

MR. T. FISHER UNWIN will publish the following works during the autumn season. In Travel: 'In Dwarf Land and the Cannibal Country: a Record of Travel and Discovery in Central Africa,' by the Rev. A. B. Lloyd, with a preface by Sir J. Kennaway, Bart., maps and illustrations,—"From the Alps to the Andes," by the guide Mattias Zurbriggen, illustrated,—"The Climbs of Norman-Neruda," edited, and with an account of his last climb, by Mrs. Norman-Neruda, with photographs, portraits, and other illustrations,—"Alpine Memories," a translation, by Mr. W. H. Chesson, of Emile Javelle's 'Souvenirs d'un Alpiniste,' with a biographical notice by Eugène Rambert and an introduction by the translator, illustrated,—"At the Sign of the Palm Tree: Sketches of Life in Morocco," by Mr. R. L. M. Johnston,—"By Moor and Fell: Landscape and Lang-Settle Talk in West Yorkshire," by Mr. Halliwell Sutcliffe, illustrated. In Biography: 'That Reminds Me—,' by Sir Edward Russell, of the *Liverpool Daily Post*,—"George Selwyn: his Letters and his Life," selections from the correspondence of George Augustus Selwyn, M.P., 1747-1791, with a biographical and critical narrative and notes by Mr. E. S. Roscoe and Mr. H. Clergue, illustrated with photographs,—"Old Convict Days," edited by Mr. Louis Becke,—"A Day in my Clerical Life," by the Rev. F. L. Meares,—"a new volume of the 'Masters of Medicine' series, 'Hermann von Helmholtz,' by Prof. J. G. McKendrick,—"in the 'Builders of Greater Britain' series, 'Admiral Phillip: the Founding of New South Wales,' by Messrs. L. Becke and W. Jeffery; and 'Rajah Brooke,' by Sir Spenser St. John. In History: 'Taxes on Knowledge: the Story of their Origin and Repeal,' by the late Mr. C. D. Collet, with an introduction by Mr. George Jacob Holyoake (in 2 vols.),—"The Welsh People: their Origin, Language, and History," extracts from the Report of the Land Commission, edited, with additions, notes, and appendices, by Prof. John Rhys and Mr. Brynmor Jones, Q.C., M.P.,—"two new volumes of the 'Story of the Nations' series, illustrated: 'Modern Spain, 1798-1898,' by Major Martin Hume; and 'Modern Italy, 1748-1898,' by Prof. Pietro Orsi,—"and a new volume of the 'Children's Study,' 'Canada,' by Miss J. Forsyth. In Fiction: 'Through Fire to Fortune,' by Mrs. Alexander,—"Elucidation," by Miss A. Quarry,—"The History of a Kiss," as told to and reported by Mr. A. Reid Cowan,—"Over the Edge," by Mr. G. Wemyss,—"A Fair Imperialist," by the Rev. V. J. Leatherdale,—"The

Treasure-Seekers,' by Mrs. E. Nesbit, with fifteen illustrations by Mr. Gordon Browne and two by Mr. Lewis Baumer,—eight other volumes of the "Green Cloth Library": 'The Waters of Edera,' by Ouida; 'Kit Kennedy: Country Boy,' by Mr. S. R. Crockett; 'Arden Master,' by Dr. William Barry; 'Shameless Wayne,' by M. Sutcliffe; 'Robert Orange,' a sequel to 'The School for Saints,' by John Oliver Hobbes; 'The Patten Experiment,' by Mrs. M. E. Mann; 'As Others See Us,' by Miss Watson Dyke; and 'The Doctor,' by Mr. H. de Vere Stacpoole,—four new volumes of the "Overseas Library": 'The Well-sinkers,' by Mrs. Ethel Quin; 'A Corner of Asia,' by Mr. H. Clifford; 'Negro Nobodies,' by Mr. Noel de Montagnac; and 'Among the Man-Eaters,' by Mr. John Gaggin. In Drama: 'The Wisdom of the Wise, a Comedy in Three Acts,' by John Oliver Hobbes. In Verse: 'The Complete Poems of Mathilde Blind,' edited by Mr. A. Symons, with an introduction by Dr. Garnett (2 vols.),—"The Brownies Abroad," written and illustrated by Mr. Palmer Cox,—"and 'Down Durdley Lane, and other Ballads,' by Mrs. V. W. Cloud, illustrated by Mr. R. B. Birch. In Belles-Lettres: 'The Lewis Carroll Picture-Book,' edited by Mr. S. Dodgson Collingwood, profusely illustrated,—"and 'The "Halls,"' a collection of portraits of music-hall performers, drawn in three colours by Mr. Scotson-Clark, with an introduction by Mr. George Gamble. The following volumes of essays: 'Johnson Club Papers,' by Various Hands, illustrated,—"Life and Books,' by Miss F. F. Leighton,—"Experiments on Animals,' by Dr. Stephen Paget, with an introduction by Lord Lister,—"Doubt and Faith,' being the Donellan Lectures in Trinity College, Dublin, for 1898-9, with supplementary chapters, by the Rev. E. J. Hardy,—"and 'The Psychology of Socialism,' by M. Gustave Le Bon.

Mr. Fisher Unwin also announces the first two volumes of a new half-crown series, "The Sports Library," edited by Mr. Howard Spicer, and fully illustrated: 'Riding, Driving, and Kindred Sports,' by Mr. T. F. Dale; and 'Football, Hockey, and Lacrosse,' by Messrs. Bertie Fegan, Tinsley Lindley, J. C. Izard, and F. Sachs.

Messrs. Methuen's announcements contain the following. In Travel and Adventure: 'The Highest Andes,' by E. A. FitzGerald, with 40 illustrations and a large map,—"The Caroline Islands,' by F. W. Christian,—"A New Ride to Khiva,' by R. L. Jefferson. In Poetry: presentation editions of 'Barrack-room Ballads' and 'The Seven Seas,' by Rudyard Kipling,—"English Lyrics,' selected and arranged by W. E. Henley,—"Lyra Frivola,' by A. D. Godley, M.A. In History and Biography: 'The Letters of Robert Louis Stevenson,' edited with notes by Sidney Colvin, 2 vols.,—"The Life and Letters of Sir John Everett Millais,' by his son, J. G. Millais,—"The Expansion of Egypt,' by A. Silva White, with maps and diagrams,—"A History of the Church of Cyprus,' by John Hackett,—"Bishop Latimer,' by A. J. Carlyle, M.A. ("Leaders of Religion" series). In Theology: 'Christian Mysticism: the Bampton Lectures for 1899,' by W. R. Inge, M.A.,—"An Introduction to the Books of the Bible,' by W. H. Bennett, M.A., and W. F. Adeney, M.A.,—"St. Paul, the Master-Builder,' by Walter Lock, D.D. In the "Churchman's Bible": 'The Epistle of St. Paul to the Galatians,' explained by A. W. Robinson, B.D., and 'Ecclesiastes,' explained by W. A. Streane, M.A. In the "Churchman's Library": 'The English Prayer-Book: its Literary Workmanship,' by J. Dowden, D.D. In the "Library of Devotion": 'A Serious Call to a Devout and Holy Life,' by William Law, edited, with an introduction, by C. Bigg, D.D.,—"The Temple,' by George Herbert, edited, with an introduction and notes, by E. C. S. Gibson, D.D. In Science: 'The

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Scientific Study of Scenery,' by J. E. Marr,—
'A Handbook of Nursing,' by M. N. Oxford,
of Guy's Hospital. In Classics: 'The Nicomachean Ethics of Aristotle,' edited, with an Introduction and Notes, by Prof. John Burnet,—
'The Captivi of Plautus,' edited, with an Introduction, Textual Notes, and a Commentary, by Mr. W. M. Lindsay,—and 'Zachariah of Mitylene,' translated into English by F. J. Hamilton, D.D., and E. W. Brooks ('Byzantine Texts'). In 'the Library of Sport': 'The Art and Practice of Hawking,' by E. B. Mitchell,—'Thoughts on Hunting,' by Peter Beckford, edited by J. Otho Paget, and illustrated by G. H. Jalland. In General Literature: 'The Book of the West,' by S. Baring-Gould, with numerous illustrations, 2 vols. In 'Methuen's Standard Library': the concluding volume of 'Gibbon's Decline and Fall,' edited by Prof. Bury; 'The Diary of Thomas Ellwood,' edited by G. C. Crump, M.A.; and 'La Commedia di Dante Alighieri,' edited by Mr. Paget Toynbee, M.A. Illustrated and Gift Books: 'The Lively City of Ligg,' by Gellert Burgess,—'The Phil May Album,'—'Ulysses; or, De Rougemont of Troy,' described and depicted by A. H. Milne,—'The Crock of Gold,' fairy stories told by S. Baring-Gould, and illustrated by F. D. Bedford,—'Tommy Smith's Animals,' by Edmund Selous, illustrated by G. W. Ord,—and 'A Birthday Book,' with a photogravure frontispiece. In Education: 'Practical Physics,' by Prof. H. Stroud, D.Sc., M.A.,—'General Elementary Science,' by J. T. Dunn, D.Sc., and V. A. Mundella ('Methuen's Science Primers'),—'The Metric System,' by Leon Delbos,—'A South African Arithmetic,' by Henry Hill, B.A.,—'New Testament Greek,' a course for beginners, by G. Rodwell, B.A., with a preface by Walter Lock, D.D.,—'Examination Papers in English History,' by J. Tait Wardlaw, B.A. ('School Examination Series'),—'A Greek Anthology,' selected by E. C. Marchant,—a translation of 'Cicero de Officiis,' by G. B. Gardiner ('Classical Translations'),—and a new edition, illustrated, of the novels of Charles Dickens, with introductions by Mr. George Gissing. In the 'Little Library': 'A Little Book of English Lyrics,' with notes; 'Pride and Prejudice,' with an introduction and notes by E. V. Lucas, 2 vols.; 'Vanity Fair,' with an introduction by S. Gwynn, 3 vols.; 'Pendennis,' with an introduction by S. Gwynn, 3 vols.; 'Cranford,' with an introduction and notes by E. V. Lucas; 'The Inferno of Dante,' translated by H. F. Cary, with an introduction and notes by Paget Toynbee; 'John Halifax, Gentleman,' with an introduction by Mrs. Matheson, 2 vols.; 'Tom Brown's Schooldays,' with an introduction and notes by Mr. Vernon Rendall, 2 vols.; 'The Early Poems of Alfred, Lord Tennyson,' edited by J. C. Collins, M.A.; 'The Princess,' edited by Miss Elizabeth Wordsworth; 'Maud, and other Poems,' edited by Miss Wordsworth; 'In Memoriam,' edited by H. C. Beeching; and 'A Little Book of Scottish Lyrics,' arranged and edited by T. F. Henderson. In Fiction: 'The King's Mirror,' by Anthony Hope,—'The Crown of Life,' by George Gissing,—'A New Volume of War Stories,' by Stephen Crane,—'The Strong Arm,' by Robert Barr,—'To London Town,' by Arthur Morrison,—'To-day and To-morrow,' by the Duchess of Sutherland,—'Siren City,' by Benjamin Swift,—'Vengeance is Mine,' by Andrew Balfour,—'Prince Rupert the Buccaneer,' by C. J. Cutcliffe Hyne,—'Pabo the Priest,' by S. Baring-Gould,—'The Path of a Star,' by Sara Jeannette Duncan,—'The Human Interest,' by Violet Hunt,—'An Englishman,' by Mary L. Pendered,—'A Gentleman Player,' by R. N. Stephens,—and 'Daniel Whyte,' by A. J. Dawson.

NELSON AT NAPLES.

3, Hare Court, Temple, E.C., August 14, 1899.

In the *Athenæum* of August 12th Capt. Mahan charges Mr. Badham with "evasion" of his challenge to publish. There is no "evasion" in the case whatever. For reasons already expressed, Mr. Badham (now abroad) adheres to his original intention to publish at Christmas and not before.

C. F. S.

THE HUDSON'S BAY COMPANY.

Pryors, Broomfield, near Chelmsford, Aug. 16, 1899.

A work on the Hudson's Bay Company, by Mr. Beckles Willson, has just been announced for publication in the autumn. Another work on the same subject, by my friend the Rev. Prof. Bryce, LL.D., of Winnipeg, will also appear shortly.

As is well known to many friends and correspondents on both sides of the Atlantic, I have been engaged for more than ten years in collecting material for an exhaustive and authoritative 'History of the Hudson's Bay Company.' For the purposes of this work I have personally made researches in all the best sources of information (official and otherwise) in England, France, and Canada, and have been granted access to the records of the Company.

In view of these facts, I think it desirable to state that I have in no way abandoned my intention to publish my history; that I am now actively at work upon it; and that it will, I hope, be ready for publication in a year or eighteen months.

I have not the least desire to disparage either of the works referred to above (indeed, I have reason to know already that that of Prof. Bryce will be excellent), but, from information which has reached me, I believe I am justified in stating that, from the more purely historical point of view, neither writer has aimed at producing a work on this extremely large and interesting subject anything like so detailed and comprehensive as that I contemplate; nor will either of their works be in any sense a more "authorized" history than my own.

MILLER CHRISTY.

Literary Crossip.

MESSRS. ARCHIBALD CONSTABLE & Co. have been entrusted by the Duke of Beaufort with the publication of the life of his father, the late Duke of Beaufort.

THE old-established business of Messrs. Hurst & Blackett has been acquired by Messrs. Kelly & Co., of the 'Post Office Directory.' The purchase includes the freehold premises, No. 13, Great Marlborough Street. There will be no change in the style of the firm, and the business will be continued entirely on the same lines. Mr. George Larnar, of Paternoster Row, was the valuer of the plant, stock, and copyrights. Mr. Herbert Blackett will continue to superintend the business.

THE firm of Hurst & Blackett has been in existence for nearly forty-seven years. Henry Colburn retired at the close of 1852, when he handed his business over to them. The last advertisement bearing his imprint that was published in the *Athenæum* appeared on the 25th of December. One of the first enterprises of the new firm was the reissue of Miss Strickland's 'Queens of England,' published for Henry Colburn and his successors, Hurst & Blackett.

In the *Cornhill Magazine* for September Mrs. Margaret L. Woods records some impressions of a recent visit to the Peninsula in three 'Pastels from Spain'; Mr. Frank T. Bullen, the author of 'The Cruise of the

Cachalot,' spins one of his whaling yarns, under the title of 'The Calling of Capt. Ramirez'; and Mr. Karl Blind supplies a third instalment of his reminiscences of '48, 'In Years of Storm and Stress.' In an anonymous paper, entitled 'People I have Known,' will be found some recollections of, among many others, Macaulay, Lord Tennyson, and Garibaldi; in 'Travels in China,' Mrs. Henry Clarence Paget (born Bolitho) gives her experiences in tracks little frequented by the lady traveller; and Mrs. Simpson edits from family papers an account of 'The Wedding of Louis XVI. and Marie Antoinette,' by an eye-witness. Among the other contributions to the number are a story by Miss Mary Findlater, entitled 'Void of Understanding'; part i. of 'A Middle-Aged Romance,' by Mr. A. Fraser Robertson; an account of 'The Mutiny of the Hermione,' by Mr. H. W. Wilson; 'Conferences on Books and Men,' by Urbanus Sylvan; and chaps. xxxvii. to xxxix. of Mr. Crockett's story 'Little Anna Mark.'

MR. T. W. THACKER, manager of Messrs. Nelson & Sons' London branch in Paternoster Row, has retired from business, after having been for over forty-eight years in the service of the firm. His position will be filled by Mr. George Johnston, formerly representative of the firm in Scotland and Ireland, and for the last fifteen years ware-room manager in Messrs. Nelson's Edinburgh establishment.

AN influential committee is being formed for the purpose of commemorating the last stand made by the great Earl of Leicester for the liberties of England on the field of Evesham. It is proposed to obtain the necessary funds for erecting a monument to Earl Simon by a public subscription. Amongst the vice-presidents who have been enlisted by the Rev. G. Napier Whittingham, the Vicar of Evesham, and honorary secretary *pro tem.*, are the Bishop of London and several other prelates, a number of deans, and several prominent historical scholars, including Prof. York Powell and Mr. G. Prothero, and the President of the Royal Historical Society.

THE writer of 'The Life and Letters of Lewis Carroll' has in the press a new volume, 'The Lewis Carroll Picture-Book.' In this volume Mr. Collingwood will reproduce most of his uncle's sketches and characteristic photographs, and will reprint the 'Notes by an Oxford Chiel,' being university "skits" collected by Mr. Dodgson under that title more than a quarter of a century ago.

THE Rev. T. W. Sharpe, formerly H.M. Inspector of Schools, has been invited by the General Medical Council to give an expert opinion for their guidance on the various "junior" examinations which they have been accustomed to recognize as preliminary literary tests for intending medical students. The opinion is to extend to "the regulations, requirements, standards, &c., as well as the answers and the markings of candidates" in the several examinations.

THE death is announced of Prof. Kölb, of Breslau, the editor of *Englische Studien*. He printed a number of metrical romances, among them 'Parzival's Saga'; the 'Chanson de Rolan,' after the Venetian MS.; 'Die

nordische und englische Version der Tristansage,' of which he gave a translation; 'Amis and Amiloun' and also 'Artour and Merlin' in the "Altenglische Bibliothek," which he founded; and the 'Romance of Sir Bevis of Hampton,' edited for the Early English Text Society. He had not reached his fifty-third birthday.—Prof. Weizsäcker, of the theological faculty of Tübingen, is also dead. His chief book, 'Das apostolische Zeitalter,' was translated into English a few years ago. He for many years took an active part in editing the *Jahrbücher für deutsche Theologie*.

MR. SAMUEL L. CLEMENS, who at present is living at Sana, in the middle of Sweden, has been invited by the Danish Authors' Society to a feast in one of the fine beech forests in the neighbourhood of Copenhagen. Mr. Clemens has answered that he is not at present able to accept the invitation, but that he hopes to be able to go to Copenhagen before he leaves Sweden, at the end of October, to return to England.

A DANISH publisher, Mr. Ernst Bojesen, has for many years been preparing a new and costly edition of H. C. Andersen's fairy tales, with new illustrations by Prof. Hans Tegner. Hans Tegner has already shown his gifts as an illustrator of Andersen, but he won his fame especially as illustrator of the Danish playwright Ludvig Holberg. He has spent many years in preparing these illustrations to the fairy tales. The edition will be published in several different capitals and countries at the same time.

THE decease has to be recorded of Prof. Brinton, of the University of Pennsylvania, the distinguished philologist. He was a prime authority on Choctaw and other Indian languages. He was also eminent as an anthropologist.

THE Parliamentary Papers of the week include the Forty-sixth Report of the Department of Science and Art (1s. 9d.).

SCIENCE

TWO GREAT CHEMISTS.

GERMANY has lost one of its most illustrious chemists by the death of Prof. Bunsen, which occurred last Wednesday at Heidelberg; whilst England has suffered a similar loss by the unexpected death of Sir Edward Frankland, who in his early days had been one of Bunsen's pupils. Life in a laboratory may often be full of danger, but cannot be altogether unhealthy, for both these distinguished men, though enthusiastic workers, had passed the allotted term of life, Bunsen being eighty-eight and Frankland seventy-four years of age.

Robert Wilhelm Bunsen, the son of an eminent theological professor in the University of Göttingen, was born on March 31st, 1811, and was educated not only in his native town, but in Paris, Berlin, and Vienna. His professorial career commenced at Cassel, whence he passed to Marburg; and after a short time spent at Breslau, he removed to Heidelberg, where he remained until his resignation ten years ago. Unrivalled as a chemical teacher, he drew students from all parts of the world, and many of our most eminent English chemists profited by his instruction. He was a skillful manipulator, and a man of great originality in devising new methods of research. Everybody knows the "Bunsen battery" and the "Bunsen burner," but may not be acquainted with his ice-calorimeter or with his methods of gas

analysis, of determining vapour-density, or of measuring the chemical action of light. Metallurgists are grateful for his investigation of the chemistry of the blast-furnace gases, whilst geologists value his researches on the volcanic rocks and geysers of Iceland. Some of Bunsen's early researches were undertaken at the peril of his life, dealing, for instance, with such substances as that highly poisonous and dangerously explosive body which, from its abominable smell, he called *cacodyl*. But the crowning point of Bunsen's experimental labours was his discovery, conjointly with Kirchhoff, of the marvellous method of spectrum analysis, which, opening up an entirely new departure in physical science, led to some of the most brilliant work of the century.

Rather more than fifty years ago two young science teachers at Queenwood College, in Hampshire, full of enthusiasm for original research, determined to quit their occupation at the college, in order to pursue their scientific studies in some of the laboratories of Germany. These young friends afterwards became the distinguished professors John Tyndall and Edward Frankland. If Frankland's name is less known to the public than that of his early associate, it is mainly because his absorption in science left him little or no time for writing and lecturing on popular topics. But as a chemist few men in this country have ever had so brilliant a career. Sir Edward Frankland's researches on the isolation of the alcohol radicals and on the organo-metallic compounds had an important bearing on the progress of chemical philosophy, and contributed in no small degree to the building-up of the modern science of organic chemistry. It was in Bunsen's laboratory at Marburg that, in 1849, he made the memorable discovery of zinc-ethyl and zinc-methyl. By his early researches he sprang at once to the front, and at the age of only twenty-six was appointed Professor of Chemistry at Owens College, Manchester. But London attracted him, as the great centre of scientific activity, and he soon secured a professorship at St. Bartholomew's Hospital. Subsequently he held the Professorship of Chemistry at the Royal Institution, and here he once more worked in association with his early friend Tyndall. In 1866, on Hofmann's removal to Berlin, Frankland succeeded him at the Royal School of Mines, where for a period of twenty years he had the training of a large body of chemists, many of whom have since risen to eminence. A chemical professor who began his career at a commercial centre like Manchester, and completed it at a mining college, could hardly fail to come into close touch with applied science. Dr. Frankland became a high authority on questions relating to water and to gas. As a member of Royal Commissions on Water-Supply and River-Pollution he rendered much service to the State, and it was to him that the Government confided the official examination of the water supplied to London. Among Frankland's other work, mention may be made of his researches on the luminosity of flame and on the effect of the density of a medium on the rate of combustion. After Dr. Frankland's retirement from the Royal School of Mines he lived quietly at Reigate, and was knighted on the occasion of the Queen's Diamond Jubilee. Sir Edward Frankland was born at Churchtown, near Lancaster, on January 18th, 1825, and died last week while spending a holiday in Norway.

ASTRONOMICAL LITERATURE.

THE *Rapport Annuel* of the Paris Observatory for 1898 has recently been received. M. Lœwy commences by giving an account of the measures which have been taken to secure greater accuracy and more systematic arrangement in the observations made with the meridian instruments, which are now completed, so that "nous pouvons espérer qu'à dater de 1899 la réorganisation des

études méridiennes portera tous ses fruits." A circumstance which has lately occurred seems to give an additional reason for hoping that the observatory will be removed to a position further from the town. Hitherto the eastern part of Rue Cassini, which adjoins the garden, has been interdicted from vehicular traffic, but it has lately been enlarged, a building erected not far from the meridian instruments of the observatory, and the whole street is to be thrown open to vehicles; the city authorities having refused all applications from the Minister of Public Instruction at the instance of the Council of the Observatory to prevent this, and conceding only that a pavement of wood or asphalt should be laid down. The volume of observations for 1897, now in the press, will exhibit for the first time the results of the meridian work, distributed into four separate memoirs, each under the charge of different persons. As regards that important work the photographic map of the heavens, M. Lœwy states that the photography of the portion of the sky entrusted to the Paris Observatory may be regarded as completed, with the exception of a few lacunæ due to bad seasons of the year when they were under review. Great credit is due to the exertions ("aux efforts si féconds") of the brothers MM. Henry. Good progress has been made with the photographic atlas of the moon, the third fascicule of which was completed and distributed last year. The Sous-directeur, M. Gaillot, efficiently aided by M. Bossert, has put the final touch to the third part of the Paris catalogue of stars, which, with those already published, will comprise the results of the meridian observations obtained from 1837 to 1881. M. Bigourdan has employed the western equatorial in observations of comets and in researches on the nebulae, containing measures and descriptions of such of those objects as are visible at Paris. The equatorial *coudé*, when not required for lunar photography, has been used for the determination of the diameters of small planets and satellites. Meteorological observations and the time-service have been regularly maintained. Details of the results accomplished in the different departments are given in the report, which concludes with an account of the improvements effected in the state of the buildings, and has, as a sort of frontispiece, a reproduction of a beautiful photograph of the moon, taken on September 20th, 1894, at a time (about two o'clock in the morning) when she was 20 days 5.9 hours old.

The Story of Eclipses simply told for General Readers. By George F. Chambers, F.R.A.S. (Newnes.)—Although Mr. Chambers is best known to the scientific world by his 'Handbook of Descriptive Astronomy' (the last edition of which fills three octavo volumes), the present little work has two brothers of similar size, 'The Story of the Solar System' and 'The Story of the Stars.' Indeed, the word *story* is becoming a favourite one in this connexion. It is a word to which we seem to attribute different significations at different periods of our lives. When we were little children, we used it as a euphemism for falsehood. Later it was taken as a work of fiction of smaller length than a novel and intended for children. At last in mature life we find that the word is really a doublet of "history," and should mean a truthful and accurate account (founded on knowledge, according to the Greek source from which it is derived) of events or circumstances. And the work before us undoubtedly gives a very interesting narrative of those connected with the record of eclipses and a still more interesting account of the physical observations made of those which have been seen since their scientific study began, and especially of the knowledge obtained of the constitution of the sun and its surroundings during the total solar eclipses observed in recent years. Mr. Chambers also devotes an appendix to providing his readers with information respecting the best and most e-ec-

tive means of taking part in the observation of the eclipse which will be total, both in the south-eastern states of North America and in South-Western Europe and Northern Africa, on the 28th of May next year. The critic's duty is not exhausted in commending the excellence of a work placed before him; he has also the less grateful office of calling attention to some of the errors, which it is hoped a call for a new edition will soon enable our author to correct. It is difficult to see why Mr. Chambers thinks it possible (p. 115) that Plutarch, in the 'Life of Pelopidas,' refers to an eclipse supposed to have taken place in the year of the battle of Salamis (B.C. 480), as he himself, a little later on (p. 120), quotes the same passage as referring to the eclipse of B.C. 364. He quotes Dion Cassius as stating that a solar eclipse took place at the time of Julius Caesar's famous passage of the Rubicon. Probably a reference to 'L'Art de Vérifier les Dates' led to this mistake; but no solar eclipse was visible in Europe for many months before and after the event in question, which occurred late in B.C. 50, or early in B.C. 49. Dion Cassius does not even mention the Rubicon at all, only that Caesar advanced beyond the boundary of his province to Ariminum. He speaks of prodigies in the following year in connexion with Pompey at Dyrrachium, one of which was probably the annular eclipse of August 9th, B.C. 49. When the eclipse of March 7th, B.C. 51, took place, Caesar was still in Gaul. But perhaps we have said enough on this topic. The range of the subject is so great that immunity from error is scarcely to be expected. It is, however, often of interest, when a mistake which has become current has been detected, to point out, if possible, the source of the blunder. Thus, in the case of the alleged eclipse of the sun stated by Lingard and other historians to have taken place on the morning of the battle of Crécy, Mr. Chambers rightly states that no eclipse could have occurred on that day, but omits to mention the satisfactory explanation given by Sir George Cornewall Lewis as to how the mistake arose. He furnishes us with a chapter on eclipses mentioned by famous poets, and might in some cases have added information as to those probably referred to; thus that (or rather those, solar and lunar) to which allusion is made in 'Othello' occurred in all probability in the year 1605. The whole of the work before us is replete with interest; and not the least interesting portion is the conclusion, in which information is given to help those who propose to travel to Spain or Portugal to view the total eclipse of next May, with a diagram showing the stars which are likely to be visible in the neighbourhood of the sun whilst it is covered by the moon. That eclipse, it need hardly be said, will be a partial one in this country; for a total one in England we must wait till the year 1927.

GEOGRAPHICAL NOTES.

THE death has to be recorded of Mr. Thomas Michell, C.B., the able compiler of Murray's 'Handbook to Russia,' and also editor of the 'Handbook to Norway.'

The literature published in connexion with the fourth centenary of the "discovery" of India by Vasco da Gama cannot compare, either in bulk or intrinsic value, with the portly tomes of the 'Raccolta Colombiana' born of the enthusiasm aroused when it was a question of celebrating the far more important discovery of America. We learn with pleasure that a *magnum opus* on Vasco da Gama is being got ready for publication by the Lisbon Geographical Society, and meanwhile content ourselves with drawing attention to a few recent "commemorative" publications. To Senhor Francisco Maria Esteves Pereira we are indebted for a reprint of Castanhoso's *Feitos de D. Christovam da Gama*, capably edited and furnished with copious notes of substantial value, most welcome

to the historical critic. Senhor Teixeira de Aragão has issued a third edition of his *Vasco da Gama e a Vidigueira*, which contains a great deal of new matter. Among other things he proves by documentary evidence that Gaspar Correa was mistaken when he charged the mild and inoffensive Paula da Gama with having killed a magistrate. It was the fiery Vasco who was the offender. The judge, fortunately, was only wounded, and the king pardoned his impetuous vassal on condition of his paying a thousand reals to the poor.

A bulkier volume by Senhor Sousa Viterbo deals with *Trabalhos Nauticos dos Portuguezes nos Seculos XVI. e XVII.*, and makes known to us quite a mass of documents bearing upon the lives of mariners and others whose achievements contributed so largely to the glory of Portugal. The author explains the evident shortcomings of his work as being due to the haste with which he had to collect and arrange his notes. This is much to be regretted. Students who consult his work will miss many names which they have a right to look for, and whilst the information on men of real importance is unduly curtailed, much space is taken up with references to men of no consequence. Explanatory notes, too, would in many cases have been welcomed. This applies, for instance, to the highly interesting information given about Filipe Guilhem, a Castilian apothecary and mathematician, who came to Portugal in 1519, presented the king with a number of nautical instruments about 1528, which earned him a rich reward, and proceeded to Brazil in 1538, where he seems to have done some scientific work. The compiler might have told us that one of the instruments was a variation compass, to judge from the description given by Alonso de Santa Cruz; whilst the other, by means of which it was possible to determine altitudes of the sun or polar star, as also stellar or lunar distances, may possibly have been the mariner's cross-staff.

Baron Toll is to go on an expedition to New Siberia in 1901, and to search for Sanikof and other islands supposed to lie to the north of it. As pointed out by M. Édouard Blanc, islands in the position supposed would necessarily have a considerable influence upon the distribution of the ice throughout the Arctic basin, and also upon the direction of the ocean currents.

We are glad to see that Sir Clements Markham, in a note appended to Prof. Nathorst's paper on the Swedish Arctic expedition of 1898, in the last number of the *Geographical Journal*, has vindicated on behalf of Capt. Edge, or one of his captains, the discovery of Wiche's Land, generally shown on our maps as King Charles Land. The *Journal* also publishes papers by Col. J. R. L. Macdonald on 'Journeys to the North of Uganda,' and by Major H. H. Austin on 'A Visit to Lake Rudolf,' accompanied by a rough sketch-map.

The Russian members of the Russo-Swedish expedition for measuring an arc of a meridian in Spitzbergen have safely reached their winter quarters on Horn Sound.

'DR. SOUTHWOOD SMITH: A RETROSPECT.'

MRS. CHARLES LEWES writes from 6, Cambridge Terrace, N.W., under the date of August 9th:—

"Whilst thanking you for the notice of the above work which appeared in your issue of last Saturday, will you allow me to point out that there is no mistake in the statement that my grandfather delivered the oration over the body of Jeremy Bentham in the Webb Street School of Anatomy, on June 9th, 1831, as stated in my book and in the 'Dictionary of National Biography'? The scene is described by an eyewitness in the *Monthly Repository* for July, 1832 (p. 450). The lecture was published in full by Wilson, and is reviewed in the *Monthly Repository* for October of that year (p. 705). It is also quoted at much length in Sir John Bowring's life of Bentham (vol. xi. pp. 83-95 of 'Bentham's Works'). Mr. Grainger, to whom you allude, delivered a further short address on the same occasion, and he ref. to

Dr. Southwood Smith's oration in the following words:—'It would ill become me to dwell on the genius, the philanthropy, or the integrity of the illustrious deceased. His (Bentham's) eulogium has already been eloquently pronounced by one more fitted to do justice to such an undertaking than the humble individual who now addresses you' (Bailey's 'Diary of a Resurrectionist,' p. 34)."

We beg to apologize to Mrs. Lewes if we are mistaken, but our information was derived from the late Mr. J. B. Bailey, who seemed to have satisfied himself that, although both orations were written, one only was delivered, and that was the shorter one by Mr. Grainger.

Science Gossip.

THE lamented death of Sir Edward Frankland prematurely creates a vacancy in the foreign secretaryship of the Royal Society, as it may be mentioned that the official three years' tenure of the post would in any case have ended next November. In connexion with Sir Edward's ascent of Mont Blanc in August, 1859, it is not generally known that a graphic account of his personal experiences during his twenty-two hours' sojourn on the summit in company with Prof. Tyndall is given over the letters E. F. in his obituary notice of Tyndall, published in the *Proceedings* of the Royal Society for 1894.

AN International Congress of Entomologists was held at Gotha on August 2nd.

MESSRS. LONGMAN tell us that Tyndall's 'Faraday as a Discoverer' is not (as stated on p. 229 of the last issue of the *Athenæum*) out of print.

FINE ARTS

Gainsborough and his Place in English Art. By W. Armstrong. Illustrated. (Heinemann.)

It is to be hoped that the enterprising publisher to whom we otherwise already owe a great deal will see his way to issuing a less costly and also less bulky edition of this book, which at present weighs ten and a half pounds, is about two inches and a half thick, and measures fifteen inches by more than seven. It is, no doubt, magnificent, superbly printed on sound paper innocent of lime, and not made painful to the reader's eyes by hot-pressing, nor stiffened; the margins are wide, the ink is black without shining, and the typography all that can be desired. But as to the plates, we cannot say so much in favour of all of them, the luminous quality of Gainsborough's work not lending itself to photogravure even at its best, though given the limits of that process not a few of these examples are really better than might be expected. 'Mrs. Robinson,' and many of the page cuts, such as those which represent 'The Painter's Daughters' and 'Admiral Hawkins,' are remarkably good; but, contrariwise, we do not doubt that the hot-headed artist would fume if he could see the versions of his 'Mrs. H. Fane,' 'The Cottage Door' (which pretty piece of sentiment he rated higher than its worth), 'Lady Sheffield,' and 'The Blue Boy.' His 'Musidora,' 'Mrs. Norton,' and 'The Pink Boy' have fared less badly.

Mr. Armstrong's narrative is bright, well constructed, and well sustained. The reader is carried forward from page to page by the author's pleasant if not vigorous style. If he is what is called an expert, his author's manifest graces and the nice touches of

criticism, which are not less appreciable because a naïve self-satisfaction attends their utterance, often win him when rougher methods would provoke him. Now and then the reader may demur a little to an assertion which is not proved, or he may notice a serious omission occasionally: for instance, Mr. Armstrong, discussing the history of French opinion of English landscape and portrait painting, says much about Constable's "apparition" in Paris in 1821 (it should have been 1824-5, but let that pass), and goes on to refer to Reynolds, Gainsborough, and Romney, but has not a word for Bonington, whose influence was greater and more durable. Again, we should be sorry indeed to endorse the assertion—it is nothing else—that "there is quite a respectable little show of English work in the Luxembourg." On pp. 79 and 85 William Hoare, of Bath (1706-1792), is spoken of as a pastellist only, whereas he was really an oil-painter of much eminence and highly respectable powers, and for his oil pictures, not for his crayons, he was made a foundation member of the Royal Academy. It is quite a mistake to say of Joshua Kirby (1716-1774) that "his name has become well known through his rôle of quasi-victim in the cabals [?] which led to the foundation of the Royal Academy." Kirby is much better known through Hogarth, the excellence of 'Kirby's Perspective,' his own etchings, and Woollett's fine engraving from one of his pictures. It is hard upon Reynolds to describe him as "too dignified"; but this comparison of the President and Gainsborough is excellent: "Reynolds and Gainsborough were antipathetic, but an absence of any yearning for each other's company did not lead to the mutual thumb-bitings which really seem to have taken place between Sir Joshua and Romney. Gainsborough could neither feel nor provoke malice. The only sayings about his too-dignified rival which have survived are both laudatory, though one, 'Damn him, how various he is!' might shock a pedant." Mr. Armstrong seems inclined to be jocular when he speaks of the legs of Gainsborough's 'Musidora,' now in the National Gallery, as "fine but muscular," when they are really all wrong and out of drawing. He has a fancy that these legs were those of Lady Hamilton in the days of Dr. Graham, which is out of the question. Her legs were, on the contrary, quite irreproachable; there are plenty of fine studies from them.

There are some, but not many, errors in the ascriptions of portraits mentioned in this book. Lord Gwydyr writes to us that his Gainsborough, mentioned on p. 126, is not a likeness of, nor intended for, Lord Willoughby d'Eresby, but really the portrait of Sir Peter Burrell, afterwards first Lord Gwydyr. It is most unlikely that Schomberg House was built by "Dutch William's friend," the first Duke of Schomberg; his son, c. 1710, was more probably the builder. Mr. Armstrong, who, as we shall presently show, has put forth the best defence we have read of Gainsborough's patron Philip Thicknesse, does not know that he had three wives, not two, and that Ann Ford was the third, not the second. We borrow from *Notes and Queries* (9th S. ii. p. 341) the lately discovered inscription on a tomb near Boulogne, which Mr. Armstrong has not noticed:

"Philip Thicknesse, Late Lieut.-Governor of Landguard-Fort in England, whose remains after his decease on the 23^d of Nov^r, 1792, were Deposited Here, was a man of strict Honour and integrity, few Men had Less failings, but fewer still possessed his Eminent virtues. He married thrice, first maria Lanoue, second Lady Elizabeth Touchet by Whom the Barony ley [of Audley] descended to his eldest son. Thirdly a w. affec And afflicted widow w spes this stone to her Ever honourrd and Bel Husband as the Last mark She can give of her gratitude and unbounded Love To the memory of a man with she Lived Thirty years in perfect felicity."

The "Miss Ford of Bath" (p. 77), whom Mr. Armstrong mentions, was something more than the third Mrs. Thicknesse. She was a highly distinguished musician, well known in the Gainsborough circle, often mentioned in the gossip of the time. It was she who put up the tombstone which the Revolutionary authorities of Boulogne sold to the highest bidder, together with the grave and its contents. But the above are not the only slips we have found in this book concerning Miss Ford. In the list of pictures before us, p. 203, it is stated that Mr. Wertheimer's fine portrait of her by Gainsborough, which was No. 101 R.A. in 1894, is described in the Academy Catalogue for that year as that of the Hon. Mrs. Thicknesse, while it really "represents Thicknesse's second wife, née Ford, and not Lady Elizabeth [Touchet] his first." The error thus corrected existed only in the unrevised catalogue. It is a pity our author did not use the revised edition, which distinctly states that the picture is a likeness of Ann, born Ford, Thicknesse's third wife. The original error was noticed in our columns, and an exactly similar mistake occurs in the following remarks of Mr. Armstrong:—

"Some confusion has been caused over the portraits of Mrs. Elliott through a mistake in the catalogue of the Grosvenor Exhibition of 1885. The picture [No. 110] then exhibited was the bust portrait from the collection of the Duke of Portland; the description in the catalogue was evidently compiled from John Dean's engraving after the full-length formerly in the possession of Lord Cholmondeley."

A moment's comparison of the description of 1885 would have shown Mr. Armstrong that the error exists in his own imagination. He was misled, no doubt, by a note occurring in the unrevised edition of the Grosvenor Catalogue, which speaks of the portrait in question as "whole-length, standing." Even thus the description does not suit Lord Cholmondeley's portrait, nor, of course, Dean's engraving of it, while the Catalogue mentions both of them, and describes the Duke of Portland's loan to the exhibition. Had Mr. Armstrong looked at the revised Catalogue (p. 58) he would have read that No. 110 is a "half-length, standing." In our reviews of the Grosvenor Exhibition of Gainsborough's pictures, 1885, are many notes Mr. Armstrong has overlooked, although they are personal as to Gainsborough, and bear on many points and opinions set forth in this book.

Among the best passages in the book is the account of Gainsborough's removal from Ipswich to Bath, for which the much-abused Thicknesse supplied the funds, a service to

Gainsborough and English art on which Mr. Armstrong has the following excellent remarks:—

"He [Thicknesse] tells us that he sat once to Gainsborough, who, finding that commissions flowed in without the help of a specimen, put the picture aside and never touched it again. . . . From the very first [of his sojourn at Bath] the painter seems to have had as many sitters as he could wish. The list of his Bath portraits is a long one, and includes a much greater number of his finest things than is generally supposed. His Bath period, in fact, was not the period of semi-development we too often hear it called. The line of cleavage from Ipswich to Bath is unmistakable, but no such line can be drawn between Bath and London. No sooner had he arrived in the West than he seems to have modified his methods both of conception and execution. The earliest Bath portraits we can find are easier in arrangement, warmer in colour, fatter and broader in the painting, than anything done in Suffolk. Some new influence came into his life with a bound. During his ten or eleven years at Ipswich he had shown curiously little aptitude for spontaneous expansion—that is for adding new beauties to his art by dint of spurring his own imagination. All the elements of his pictures of 1758 are to be found in those painted in 1750. The six or eight years have given more freedom to the brush and more boldness to the palette; but the aims are the same. The idea of using colour expressively, as a musician uses the tones of the violin, has not yet dawned upon his mind. He sees in it little more than a means of differentiating between one surface and another, and the notion of creating with his help alone has still to be adopted from without."

Further on our author seems disposed to attribute a great deal too much of the changes in Gainsborough's methods to the influence of Van Dyck, and he lays stress upon the fact that "the great Van Dyck at Wilton captured him completely." If to Van Dyck at all, which we doubt, it was not to the much injured group at Wilton that the great change was due. Rather was it owing, it seems to us, to Gainsborough's closer acquaintance with the sumptuous beauties of Bath and the splendid costumes and lively ways of the ladies and gentlemen who surrounded him there. The vitality of the city—its sparkle, glow, and colour—and the brilliance of its society were exceedingly different from the placid narrowness and humdrum ways of Ipswich and Sudbury. Gainsborough himself was right when, writing to Jackson of Exeter, he declared, "I might add, perhaps, in my red-hot way that damme Exeter is no more a place for a Jackson than Sudbury in Suffolk is for a G." It is this change to a higher plane and warmer atmosphere which is, so to say, reflected in Gainsborough's best pictures.

We have Thicknesse's own authority only for the history of the momentous removal. Thicknesse had a house in Bath and a wide acquaintance there:—

"Mrs. Gainsborough, we may fairly conclude from what little we know of her, was rather a drag than a willing assistant in the venture. Thicknesse declares that when a house in the Circus at a yearly rent of fifty pounds was proposed, she called out, in dismay, 'Fifty pounds a year, Mr. Gainsborough! Are you going to throw yourself into a gaol?' Upon which the Governor cried that if she disapproved of lodgings at fifty pounds a year, they should take a house of a hundred and fifty, and he (Thicknesse) would pay the rent."

N° 3747, Aug. 19, '99
This taken from the excellent rather Gainsborough should value a Life p. 246) an account book. to do "London Trimmer" furious which "Gainsborough" ing p. divine, and who Gainsborough who re Ipswich seen. As to Armstrong compile a logue, in 1884 the dear with each work in practice evaded. Reynolds This and say have s does addition of Gains seems discover the hip Academ exhibit best ne man w headed.
The C in the C Jun. (already plate in County he has p of certa Westmin with fu volume field me first ins The vol pages of eight ch Barnstap division to the L volume e introduc the sect Essex, parishes conveni situated notes fo plate in summary within t

This piece of "local colour" should be taken with some caution, but it is not far from the truth. The move to Bath was excellent strategy, "and the *strategos* was rather Thicknesse than Gainsborough." On Gainsborough and his ways the student should consult Walter Thornbury's very valuable account of what was told to him ('Life of J. M. W. Turner, R.A.,' 1877, p. 246) by the Rev. Mr. Trimmer, of Heston, an account which is not referred to in this book. Trimmer says that Kirby had much to do with Gainsborough's remove to "London"—Bath is meant, of course. Trimmer gives an account of the R.A.'s furiously cutting up one of his own pictures which differs from that of Mr. Armstrong; "Gainsborough must have been in a flaming passion when he did it," says the divine, whose mother came from Sudbury, and whose wife was a daughter of Kirby, Gainsborough's intimate. It was Trimmer who reported that till Gainsborough left Ipswich he never painted a picture fit to be seen.

As to the much debated 'Blue Boy,' Mr. Armstrong accepts the conclusions of the compiler of the Grosvenor Exhibition Catalogue, where the whole subject was discussed in 1885, and he confutes the legend about the dealings of Gainsborough and Reynolds with each other. The real criticism on this work is that of C. R. Leslie and every practical critic, that Gainsborough had evaded, and not overcome, the difficulty Reynolds had insisted on.

This book—on the whole cleverly and sympathetically, though not, as we have shown, exhaustively, put together—does not furnish any considerable additions to our previous knowledge of Gainsborough. The fact is that there seems not much chance of more being discovered about him. A facsimile of the high-handed letter he wrote to the Academicians who declined to alter their exhibition on his account is one of the best new features in the biography of a man who rightly called himself "hot-headed."

The Communion Plate of the Parish Churches in the County of Essex. By Edwin Freshfield, Jun. (Rixon & Arnold.)—Mr. Freshfield has already given us volumes on (1) the church plate in the City of London, (2) that in the County of London, and (3) in Middlesex; and he has promised a fourth dealing with the plate of certain extra-parochial churches, such as Westminster Abbey and the Chapels Royal, with full indexes, &c. The promised fourth volume has not yet appeared, but Mr. Freshfield meanwhile has broken fresh ground with a first instalment of the church plate of Essex. The volume before us extends to thirty-six pages only, and deals with the plate of forty-eight churches, in the four deaneries of Barking, Barstaple, Chafford, and Chelmsford. This division differs from that followed with regard to the London and Middlesex plate, where each volume treats of a main section, preceded by an introductory chapter on the plate existing in the section. But in dealing with a county like Essex, which contains a large number of parishes, the division into deaneries is a more convenient one. Mr. Freshfield has also substituted for his introductory chapters a series of notes following the general descriptions on the plate in each deanery, and these form a useful summary of the plate contained in the churches within them. Of pre-Reformation pieces only

one—the well-known paten at Great Waltham—occurs among the four deaneries; it has the London hall-marks for 1521. Of Elizabethan cups a fair number exist, there being about a dozen distributed between the forty-eight churches. An interesting paten of the date 1567, at Hutton, deserves notice. Two cups at Rainham and Laindon are of special interest as having been made during the Commonwealth, in 1652 and 1656. At Barking, where there are also a richly wrought alms basin and other fine pieces, is a rare example of a cup made in 1680 on the lines of a mediæval chalice. Dagenham Church possesses an unusual vessel for its date—a little cup on a foot made at York in 1567, and inscribed, "Private Communion Plate for y^e parish of Dagenham, to be kept by y^e minister." A solitary pewter platter at Great Warley seems to be the only object in that alloy in all the four deaneries. Mr. Freshfield appears to have been afforded every facility for seeing the plate he has so well described; but of that at Upminster he has been compelled to write: "Inspection of the plate of this church was offered by the minister, the Rev. W. Holden, in such circumstances and with such insult that I declined to see it." It is pleasant to know that such cases are extremely rare. The plate in the deaneries under notice does not call for many illustrations, but in addition to a plate of types of cups Mr. Freshfield has given us four other excellent colotype plates. These illustrate the fine groups at Barking and Hornchurch, the curious little cup for the sick at Dagenham (enlarged), and the mediæval paten at Great Waltham. The descriptions of the pieces are based on the same plan as that adopted in the Middlesex volumes, with which this Essex volume is in other respects also uniform. We cannot refrain from expressing our thanks to Mr. Freshfield for this first instalment of the Essex church plate, and we trust he will before long give us a second volume, as well as the promised concluding one on the Middlesex plate.

The Architectural Association Sketch-Book. Third Series. Vol. III. Twelve Parts. (Conduit Street, W.)—The subjects of this valuable collection of photo-lithographic reproductions of drawings made from nature by a body of excellent draughtsmen are rather more varied than those of the preceding folios. Yet the proportion of British examples is more numerous: there is only one from Germany, France supplies but two subjects, and Spain but one, while the century of plates embraces forty-seven from Great Britain, of which thirty-four were found in England. The themes selected by the draughtsmen are largely such minor elements as plaster ceilings, pulpits, screens, and railings, rather than entire buildings or their most important features. No one will complain of this, because such portions are often of singular merit and beauty, as well as of great service when they are delineated with care and according to scales which can be understood by architects, and they are accompanied by useful sections and various well-drawn plans of subordinate matters. Except a few, such as poppyheads, with which it is impossible, all the illustrations are made from measurements. Such relics as the screen in St. David's Cathedral, the work of Bishop Gower, 1328-47, which Mr. C. C. Brewer drew with exemplary care and skill to show to scale the stone joints throughout, are of very exceptional character. The grace and simplicity of the mouldings and the rare form of the head of the quaint yet elegant doorway are most welcome; the more so as other parts of the same relic are decidedly florid and not so well proportioned. No part of this screen is nearly so old as the piers it adjoins. Mr. C. De Grueby's drawings of Abbot Ramryge's Chantry (c. 1524) in St. Alban's Cathedral are replete with interest, because they show how elaborate and fine in taste is the design of the tracery on the roof, although the chantry is late

and somewhat overloaded. It has escaped Lord Grimthorpe. Not so the floor beneath it and the once noble sepulchral slab which remained there. See likewise the view of the pronounced Perpendicular exterior of this chantry. Here is Henry VII.'s Chapel on a small scale, a design fitter for brass or silver than for stone. The numerous sections from the same building, plates 24 and 25, are highly instructive. Before the carpenter built in oak from his architect's design the staircase of that much-drawn building Ockwells Manor House, not more than three-quarters of a century fled after Abbot Ramryge's work was done, and yet nothing less than a radical change of taste, mood, and power had taken place in English art. The capital Jacobean staircase is by no means innocent of Gothic influences; the reasonableness in design, and the fitness to functions of the balustrade and its handrails, and the elegant picturesqueness of the posts and their pendants, are altogether delightful. Yet the carpentry of c. 1600 indicates quite another inspiration from that of the mason and carver of c. 1524. Very beautiful indeed is the marble staircase (c. 1430) in the courtyard which Mr. C. A. Nicholson drew at Verona. Here the details, which are quite constructional, are of special value. Mr. Nicholson notes that there are some good doors and windows in the same buildings which he did not draw. In No. 54, Great Marlborough Street, Mr. H. Comyn found a staircase of extraordinary merit in its way and most wisely drew it exhaustively for plate 15, which shows how happily the architect of c. 1725 introduced Corinthian columns to space out the balustrade and at the foot of the stairs. Nor is the closed panelling of the higher flight less worthy of attention because it is much less elaborate than the balustrade which accompanies it. The catholicity of the taste and judgment of the contributors to this sketch-book—which, by the way, contains no sketches properly so called, only a body of solid and excellent studies of a truly valuable kind—is also seen in the elaborate outlines by Mr. Brewer of the whole of the screen of St. David's, which very effectually shows how extremely florid was the taste of Bishop Gower's architect, and how he rejoiced in traceries, both open and closed, in cusps, niches, finials, diaper work, brackets, strings, and the like architectural millinery of his day—that is the second quarter of the fourteenth century. In this respect he exceeded the notions of his time, which was already far advanced in decorative respects and inclining towards still greater excesses. The screen seems to have been designed by one who had acquaintance with the Gothic of Spain, and to this may, perhaps, be referred the disproportionate largeness of its purely decorative elements. How much more florid the architect was than his contemporaries may be seen at once by looking at Mr. E. H. Sims's neat and firm study, an elevation of the west end of the Pilgrims' Chapel at Houghton-le-Dale, which, being in Norfolk, abounds in beautiful chipped flint work, and, being dated c. 1350, is really good Perpendicular or Geometrical architecture, rich and picturesque, and admirable as a composition, yet nothing like so florid as the screen at St. David's, which is not only more remote than Houghton-le-Dale, but its date is not less than a generation earlier than that of the East Anglian chapel. Separated as these examples are by the greatest width of the whole island, Houghton looking on the North Sea, while almost at the base of St. David's great church the Irish Channel opens—it is "supra mare Hibernicum remotissimus," as Giralduus said—the difference between them is almost radical. It may be that, while the chapel conformed to the taste of the day, the remoteness of the Welsh cathedral favoured foreign influences. Perhaps the most beautiful piece of architecture in all Wales is the now ruined palace of the bishop, which is within a stone's throw of

the cathedral. Here foreign influence is very manifest, although it is much chaster than the screen. It will be remembered, too, that Irish Gothic, though it for the most part reflected the art of the English architects, had—at least partially—a sort of independent existence, and some of the Welsh churches exhibit traces of an independence identical with that of Ireland, and may be due to Ireland; but these churches are few, and their independence is slight. Of the others, which do not simply adopt the type prevailing in Britain in their day, much as middle-class women of our time "follow the fashion," nothing need be said. These facts favour the notion that the screen, if not the beautiful palace, is due to an artist from abroad, probably from Spain. The south doorway of Roslin Chapel, in a somewhat broader and bolder style than any of the above-named examples, illustrates a curious mixture—we cannot say combination—of architectural elements in the light above the door, its tracery of quatrefoils and trefoils, and the more quaint than harmonious pointed door-head within a round-headed arch, and buttresses without a legitimate function. The elaborate pierced work of the canopies above the brackets that are stuck against the buttresses differs in each case (which is unusual) the one from the other. It is our opinion that so fine, ingenious, and beautiful a relic as the entrance to the stair-approach to the Chapter House of Wells deserved more refined attention and more strenuous care than Mr. Haywood has bestowed upon it in plate 33. That Mr. Haywood is capable of better work is proved by his other studies from the same church and its appurtenances, of which plates 31 and 32 represent the north porch. Nothing can be better than these plates, which give elevations, and sections, transverse and longitudinal, of that wonderful group of mouldings which truly adorn while they amply illustrate the building to which they belong. If the portfolio before us contained nothing more than these plates of Mr. Haywood's its value would be patent. As it is, it comprises an instructive series of plates drawn by Mr. E. H. Sim, the draughtsman of the church of Houghton-le-Dale, from St. Kyneburga's Church (1124-1500) at Castor; a good elevation of the Banqueting House of Kensington Palace; some careful studies of Melrose Abbey, by Mr. F. W. Wass; a noteworthy timber house at Mechlin, by Mr. J. A. Swan, who likewise contributes studies from Brussels; some first-rate drawings from Florentine subjects; and a number of drawings by various hands from buildings in Italy and Spain.

In Vol. IX. of Series A of *The Babylonian Expedition of the University of Pennsylvania* (Philadelphia, University Press) Prof. Hilprecht continues the reproduction of the extremely valuable tablets discovered by his expedition on the site of the ancient Nippur or Nipur. In one room were found a quantity of tablets, of which 730 were preserved, all belonging to one family, who seem to have occupied at Nipur a position corresponding to that of the famous Egibis of Babylon. This family, which flourished from 464 to 405 B.C., and perhaps later, are described by Prof. Hilprecht in true Transatlantic fashion as the "firm of Murashû Sons of Nippur," and seem to have carried on a business which may pass as that of a bank. Among the texts chosen for translation are the guarantee of a ring-setting; a bond that a named individual, if released from prison, shall not leave Nipur without permission; one compounding a felony; and several for the delivery of produce. There is also the pledge of an orchard as security for a debt, a bond for repayment of money with 40 per cent. interest, and a lease of land and building for sixty-two years, a term which speaks well for the security of property under the rule of the reigning monarch Artaxerxes I. On the proper names to be found in this very complete series Prof. Hilprecht has, of course,

much to say; and although we think he goes rather far in claiming that he has found the long-missing name of Semiramis in *Shamêrâmû*, he is probably right in his identification of Nipur with the Calneh of Genesis, and the river Chebar of Ezekiel with the large navigable canal of Kabari not far from the site of the excavations. A highly useful and complete concordance of names accompanies this volume, which contains—besides 72 facsimile plates of cuneiform texts—11 photographs of tablets, and 9 of figurines and other objects found in the course of excavation. The manner in which the volume is printed reflects the highest credit on the press of the University who publish it.

NOTES FROM ATHENS.

IMMEDIATELY after tranquillity was restored in the island, and the way was made possible to the fulfilment of the wishes of many years by the new administration of the state under the auspices of Prince George of Greece, Crete made an effort to comply with the requirements of modern civilization, and it is most remarkable that the Cretan Government placed among the first requisites of the new free life the preservation and care of the archaeological treasures of the island. The rich discoveries of recent years under Turkish rule, and the prospect of still richer finds in the future, justified this anxiety; but it seems much more natural since the revolution of the last few months, after the profitable excavations of foreigners, and after the natives, by the erection of local museums, had evinced their interest in antiquities, and an active society had been formed at Heracleum, which zealously strove to conserve archaeological treasures. The Cretan Government gave evidence of its desire to guard ancient remains by publishing in the *Official Gazette* for June 21st (July 3rd, N.S.) a decree, signed by Prince George, which had been drawn up at the instigation of the Minister of Justice—acting under the advice of Dr. Panajotis Cavvadias, the General Inspector of Greek Antiquities, who has twice been invited to Crete for the purpose of examining the condition of matters—dealing with all the questions arising out of the discovery, preservation, and housing of antiquities of every kind.

I need only mention the most important points in the decree. Everything from the most ancient times to the Venetian conquest is considered as coming under the law—buildings, sculptures, mosaics, &c.—as it is designed to protect, if the commission desires, every movable and immovable work of art from the days of the Venetian occupation to the present time which possesses historical or artistic value, and also the bones of man and beast which have survived from antiquity, or occur in paleontological discoveries. The owner of a house or land which contains relics of antiquity will receive compensation from the State over and above the archaeological value of the discovery; but communities, monasteries, and scientific bodies will not be entitled to compensation. The discovery of immovable antiquities must be at once notified to the authorities, and the finder must leave his discovery undisturbed for two months after the day of giving notice until the authorities come to a resolution regarding it. Every disturbance, damage, or alteration of ancient monuments, without special permission, is forbidden, and so is the carrying off of stones or other material from ancient ruins, or injuring or damaging them in any way. Every find of movable antiquities within his own property must be reported by the discoverer within five days: the third of its value is in each case to be paid by the State to the owner of the ground. Should the discovery be made on another man's land the finder receives half of the remuneration given to the proprietor of the soil.

The Government alone has the right of

excavation. It either exercises the right itself so far as its means permit, or vicariously through scientific bodies of any nationality which have the furtherance of archaeology in view. In order to secure the preservation of monuments and sites, and to further excavations mediate or immediate, the compulsory acquisition of immovable property is allowed under the existing law. In the case of experimental excavations, the Government is bound to pay an indemnity for damage to property. The results of an excavation belong to the Government, and will be placed in the public museums. If the excavations are conducted by a learned institution, it acquires the exclusive right of taking plaster casts and the privilege of first publication. These rights are granted for five years at the outside. Private individuals are forbidden to excavate for antiquities. The trade in antiquities is only permitted within the island, and is confined to those that are unsuitable for the museums and those discovered before the publication of the law, or those which have been brought from abroad and of which notice has been given to the authorities, and which have been properly catalogued. The exportation of antiquities is forbidden under stringent penalties.

Two public museums have been established, one in Canes, the other at Heracleum. The former will contain objects unearthed in the districts of Canes, Sphakia, and Rathymanus, the latter those discovered in the districts of Heracleum and Lassithi, and those belonging to the Philopaidetic Syllogus of Heracleum. At Canes a museum of casts of Greek sculpture has been established, and it is proposed to found a similar collection at Heracleum. Objects that are too large and heavy for transportation to the museums will remain *in situ*. Any one may make casts of or describe or publish antiquities, except in the case of excavations entrusted to a scientific institution.

The superintendence of the museums of antiquities and of excavations will be entrusted to two inspectors and various *epimeletæ* and other subordinate officers. One of them will look after the museum of Canes, the other that of Heracleum. The general administration will be in the hands of an archaeological committee, consisting of the Director of the Archaeological Section of the Education Office, of two inspectors, and two *epimeletæ*.

SPYR. P. LAMBROS.

Five-Fri Gossy.

A DINNER is to be given to Sir Lawrence Alma Tadema in November by his friends in celebration of his being knighted. Mr. Onslow Ford will take the chair. Mr. Corbet, Mr. Dicksee, Mr. Gow, Mr. Frampton, Mr. Waterlow, and others form the dinner committee.

MR. BRITON RIVIERE, who was unable to finish his important picture of 'St. George' for the last Academy Exhibition, has now taken it in hand again. The painter is in excellent health.

READERS of the late Mr. Fortnum's 'Maïolica' and his 'South Kensington Handbook' will remember his reference to the Oriental plates or discs decorating the façade of a church at Pisa, whereof he gave illustrations in *Archæologia*, vol. xiii. Fortnum's discovery and publication, by calling attention to the thirteenth-century decorated pottery incrustated in the walls of several of the Pisan churches, rendered an important service to the history of Italian ceramic art. As yet, however, the publication has not gone further than the illustrations given by him; now we are glad to hear that the subject has been taken up by Dr. Supino, the learned Director of the Museum of the Bargello at Florence, who proposes issuing

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colour prints of these valuable and interesting documents of artistic history.

The decease is announced of M. Jacob Maris, one of the most meritorious contemporary Netherlandish artists, who was born just sixty-two years ago. After having studied at Antwerp and Paris, he remained in the latter city until the outbreak of the Commune in 1871. He then settled in the Hague, where he died on the 8th inst. He chiefly painted views of towns, landscapes, and sea-coast pictures, in which he followed rather his own fancy than reality. M. Maris acquired considerable popularity in this country, where his works realized rather high prices.

THE Forty-sixth Report of the Department of Science and Art has been published. It contains the opinions of the official examiners about the work of the innumerable pupils in scientific as well as artistic subjects. These opinions are by no means invariably encouraging. Otherwise, both the great sections under the Department receive more or less warm laudation, and the net results of the nation's outland millions are described as not unsatisfactory nor unprofitable. We should have expected the authorities to demur to the paying of 800*l.* for "A Mortlake Tapestry, one of a series of 'Vulcan and Venus,'" and 630*l.* for the "Tapestry 'Angeli Laudantes,' with figures designed by the late Sir E. Burne-Jones. Four figures and figures designed by the late W. Morris," i.e., two pieces; while 300*l.* for "Wood-carving, 'The Stoning of St. Stephen,' by G. Gibbons," is quite dear enough. Of considerable public interest is the official rejoinder to some recent fault-finding of a Select Committee of the House of Commons regarding the purchase of an Italian Renaissance gateway from Ghedi, near Brescia, which was declared to be "a worthless forgery," quite unfit for South Kensington and dear at any price. The rejoinder is over the signatures of Messrs. E. Onslow Ford, T. G. Jackson, L. F. Day, and T. Brock. The first of these distinguished artists writes that he considers the gateway "quite first-rate of its period and an example admirably adapted for students to copy and study." The other opinions are in accord with this, while Mr. George Aitchison states his refusal to believe it is a forgery, or that a forger would make such a work for the money, 602*l.*, which the Department paid for it; besides, says the Professor of Architecture, "under any circumstance it appears to me to be a valuable example for students, which is its main object," &c.

We hear that Mr. E. Gambart, of whose intention to publish his own memoirs our readers are aware, has made considerable progress in revising them previous to sending them to the printer. Meanwhile we may as well correct at least two fictions concerning the autobiographer's early career which have been "put upon the English gossip market and found credence among other club-chatter": Mr. Gambart is not a Frenchman by birth, nor did he ever sell pictures in the street.

THE Baroness Nathaniel de Rothschild has bequeathed to the Louvre her famous Greuze entitled 'La Laitière,' which takes rank with the well-known and often engraved 'La Cruche Cassée,' already in the gallery. In the same bequest are comprised twelve pictures of the early Italian schools, works ascribed to Botticelli and others, as well as some water-colour drawings by Jacquemart. The same lady bequeathed to the Musée Carnavalet a portrait of Madame Geoffrin by Nattier, and a portrait of Lucile Desmoulins, wife of the hero of the Café de la Rotonde, by Boilly.

MUSIC

Stainer and Barrett's Dictionary of Musical Terms. Revised and edited by Sir J. Stainer. (Novello, Ewer & Co.)

THIS is a new and revised edition of a valuable book of reference. Some articles have been entirely rewritten or enlarged, e.g., 'Copyright and Licensing,' 'Madrigals,' 'Mass,' 'Opera,' 'Pianoforte,' and 'Pitch'; also, to quote the reviser's preface, "many of those little slips which show such persistent survival in works of this kind have been removed." The word "many" seems to imply that the reviser is conscious that, in spite of all his efforts, some slips still lie concealed within the pages. If, then, in addition to one or two general comments, we are able to call attention to any such, it will not be for the pleasure of the thing, but rather to help Sir J. Stainer in improving still further a standard work.

In the interesting article on 'Fingering,' Ammerbach's 'Orgel oder Instrument-Tablatur' (Leipzig, 1571) is spoken of as "one of the earliest printed books in which rules for fingering are laid down." Mention might perhaps have been also made of the 'Fundamentum' book, written by Hans Buchner some thirty years earlier; it was not printed, but a copy of it was made in 1551 for a certain Bonif. Amerbach, who possibly may have been a relation of the author of the work mentioned above.

'Harmony' is an article which might, we think, have been brought more up to date. Early treatises on the subject from the time of Gaffurius ('Theorica Musica,' 1480) are noticed, but at the close we read of Shield's 'Introduction to Harmony,' 1800, and of G. Weber's 'Versuch,' published in 1817; but surely something might have been added concerning Alfred Day, Sir G. A. Macfarren, and even later theorists.

Under 'Sonata' we read that Kuhnau's 'Frische Clavier' was published in 1703, and "not in 1696, as some say." Musical dictionaries give the latter date, and it stands thus also in the recently published Seiffert-Fleischer edition of vol. i. of C. F. Weitzmann's 'Geschichte der Klaviermusik,' with 1700, 1710, 1719, and 1724 as dates of subsequent issues. We should like to know, therefore, on whose authority the 1703 date is given. In this article, again, not only is mention made of "thirty sonatas of Alessandro Scarlatti," but something is added with respect to the style of the music. We have never heard of these pieces, and cannot but think that there is some mistake of name, although the dates 1659-1725 placed after Scarlatti are certainly those of the birth and death of the great opera-writer.

Binary form is said to be "the form of a movement which is founded on two principal themes or subjects." The term "binary," however, refers to the two sections into which the old suite movements were divided. Movements with three or even four themes may be in so-called binary form.

'Oratorio' is not mentioned in the preface among the rewritten or enlarged articles; and yet we find statements in it which would be the better for revision. We read therein that

"it has been said that he [Handel] has always improved and invigorated all pieces so borrowed, but it is hard to believe that the mere adaptation of words different to those originally set can be considered an improvement."

The "pieces so borrowed" refers, of course, to the pieces conveyed by Handel from other composers; but Kerl's 'Canzona'—to name only one—was originally an instrumental piece, and Handel set to it the words "Ægypt was glad when Israel departed." Then, again, the reasons given for the idea of additional parts to Handel's scores will scarcely bear close examination. And, once more, Mozart was not the first to write additional accompaniments to 'The Messiah.' Under 'Extempore' we find, curiously, no mention of Beethoven.

This dictionary contains much information and many interesting musical examples not to be found in ordinary dictionaries; its general excellence, indeed, more than atones for any imperfections.

Musical Gossip.

MR. ROBERT NEWMAN announces his fifth season of promenade concerts at Queen's Hall. They will commence on Saturday, the 26th. Mr. Henry J. Wood will again be the conductor. Very few changes have been made in the orchestra, and none in the principals. Madame Sobrino (dramatic soprano) will appear, and Miss de Treville, *prima donna* of the New York Castle Square Opera Company, will make her first appearance in England. M. Paul Bazelaire, 'cellist, and Signor Enrico Foselli, pianist, are two new-comers of whom report speaks most favourably. A strong list of solo artists will shortly be announced.

We regret to hear that the publication of the musical and literary remains of Meyerbeer is not likely to take place soon. In accordance with a testamentary provision of the composer, Baron Karpp (Meyerbeer's son-in-law) intended to publish them in 1894, but was opposed by the composer's second daughter, widow of the painter Richter. Her opposition still continues. The remains are said to contain, among other valuable matters, a hitherto unpublished complete opera, various compositions, and letters from Heine and other celebrities.

Le Ménestrel of August 13th announces that the production of the long-promised opera of M. Paderewski will take place at Dresden during the month of November; also that the composer-pianist will afterwards introduce his work to the American public. M. Paderewski's movements have always been uncertain, so that these statements must be received with caution.

SIGNORI VERDI AND GUIDO BACCCELLI, Minister of Public Instruction, have been named honorary presidents of the committee formed in connexion with the Cimarosa centenary, mentioned last week in these columns. The town of Aversa has given a sum of 1,000*l.* for a monument to be erected in one of its squares to the composer. M. Francesco Jerace, who executed the monument at Bergamo in memory of Donizetti, will be the sculptor.

Le Ménestrel announces the death of the composer Siegfried Saloman at Stockholm at the age of eighty-two. He commenced his career as a violinist, and for many years enjoyed fame as a virtuoso. He wrote several operas, one of which, 'The Avenging Army,' was produced, at Liszt's request, at Weimar in 1850, under the direction of the composer. M. Saloman married the renowned vocalist Henriette Nissen.

M. CAMILLE SAINT-SAËNS has just returned from Rio Janeiro, where he gave four concerts with, according to *Le Ménestrel*, "triumphant success."

A MEMORIAL dedicated to Lortzing, the composer of the ever-popular 'Czar und Zimmermann,' is to be erected at Pyrmont, where for many years he was active as singer, actor, conductor, and composer. The memorial is to consist of a bronze bust.

A High School for music has been established at Mannheim. The services of several eminent artists have already been secured.

'ELKI THE GIPSY' is the title of a new mimic drama recently performed with success at Rome. Signor Aug. Turchi is the author, and Signor R. Bacchini the composer.

DRAMA

A History of English Dramatic Literature to the Death of Queen Anne. By Adolphus William Ward. 3 vols. (Macmillan & Co.)

THE new edition of Prof. Ward's 'History of English Dramatic Literature' is, as is but natural, an advance upon its predecessor. Twenty-four years have passed since the appearance of the first edition. During that time earnest and constant attention has been paid to the Tudor and Stuart drama, and the borders of our knowledge of a crowning glory of our literature have been greatly enlarged. By the works of the many sound critics who have succeeded him, and especially by the 'Shakespeare's Predecessors in the English Drama' of John Addington Symonds, Prof. Ward has wisely benefited, and his work has been enlarged and in part rewritten. Another source to which obligation is avowed is the 'Dictionary of National Biography,' to which Prof. Ward is himself a contributor. Mr. Sidney Lee's memoir of Shakespeare and the lives generally of the early dramatists have been consulted with advantage, and have led to a revision of many estimates previously formed. As a result of these things the cavalier dismissal of some writers no longer hurts, and dramatists who previously were omitted or rejected from the scheme with short and, as it sometimes seemed, contemptuous notice, receive now a fair amount of attention. In the first edition the Duke of Newcastle and his charming, if eccentric consort were practically dealt with in a paragraph and a note. Some excuse for this treatment may be advanced, inasmuch as their dramas are of great rarity, and few of their works are to be found in libraries easy of access. Now, however, a tribute which, if not adequate, is not wholly unworthy, is accorded to both. We should have been glad to have seen some mention of the 'Poems and Fancies' of the duchess, which are, in fact, as noteworthy as her life of her husband, which now almost ranks as a classic. Such is not, however, in a work of this class indispensable. A larger—in fact, a full—measure of justice is now accorded to Mrs. Behn, who is no longer dismissed with what was less reprobation than contempt. Not a writer whose rehabilitation any one is likely to undertake is "the divine Astrea." It is now conceded that

"she was a novelist who, besides writing much that one would desire to forget, at times, as in her 'Oroonoko,' displayed a high spirit worthy of praise, and for lyrical poetry some of the

songs interspersed in her plays show her to have possessed a genuine gift."

With this concession, so far as we are concerned, *cadit questio*. As it now stands, the estimate is just and almost generous. It was not so much with the nature of Prof. Ward's judgments that we originally quarrelled as with the mode of expressing them. Since Ascham delivered his memorable philippic against the Arthurian romances, no book from academic sources has dealt more sternly with works that have won a recognized position in our literature. Now even the treatment is pedagogic and to a certain extent Philistine, since it is practically impossible or unjust to judge by the standard of to-day works which complied with that of their own time. A genuine scholar will no more chide the crudities of a sottie or a farce than he will condemn the mask behind which Rabelais sheltered himself. It is, of course, different to a certain extent in the case of works which, like certain tragedies of Ford, are still generally read, and have even been prepared by modern writers for theatrical exposition. In dealing with Ford Prof. Ward is severe. Had he said in the earlier edition no more than he now repeats, and had his comments generally been such as now they are, we should have been moved to no censure. It is to be remembered, however, that our writer, who in this is at one with Vernon Lee, represents one class of opinions, against which is arrayed another class as earnestly held and as defensible. It needs a society to present us with the 'Cenci'; but the society is found. 'Phèdre' in an English dress was unacceptable to an English public even in Stuart times, but found a defender in Addison. It forms, however, in French, a portion of the *répertoire* of the great actresses, French and Italian, who visit our shores. The condemnation of Wycherley is not a whit too strong. Mountfort, whose name did not appear in the first edition, now finds mention, as does Motteux; while the space devoted to Dufey is greater, and the estimate less unfavourable than before. Mrs. Centlivre profits by revision, and Nahum Tate obtains recognition, though, as his plays have not been collected or reprinted, little is found to say concerning him. In its new shape the 'History of English Dramatic Literature' is a useful and a fairly trustworthy guide. It does not err even now in respect of generosity and sympathy; it is not, in short, the work that we want, nor does its appearance prohibit the hope in future years of another history. So far as it goes, and it is a work of genuine labour, it is welcome.

The Choise of Valentines. By Thomas Nash. Edited by John S. Farmer. (Privately printed.)—This quaint and unifying poem of Thomas Nash, one of "the amorous Villanellos and Quippasses for new-fangled galliards and newer Fantastics," wherewith he vainly strove to win and keep aristocratic patronage, having none of "the lucke to bring a fish to the hooke that carries any siluer in the mouth," is now first printed. Grosart, in the preface to the works of Nash forming part of the "Huth Library," quotes the first eighteen lines, with the omission of the fourth line, and ascribes his capacity so to do to a freak of fortune. In fact, two MSS. are in existence, one Petyt

MS. 538, in the Inner Temple Library, a second in the Rawl. MS. Poet., 216, in the Bodleian. Both are late in date—circa 1680 and 1610-30 respectively—and both are imperfect. The deficiencies of one are, however, made up by the other, and the world is the richer or the poorer for a licentious poem of some three hundred lines. Like 'The Unfortunate Traveller' of Nash, it is dedicated to Lord Southampton—Shakespeare's Southampton—apparently a not infrequent recipient of similar tributes. In the opening portion (mis)quoted by Grosart there is some decent versification, together with some pretty rustic pictures. These from Mr. Farmer's edition we supply:—

It was the merle moneth of Februarie,
When yong men, in their lollie rogerie,
Rose earele in the morne fore breake of daie,
To seeke them valentines soe trimme and gale;
With whom they make consorts in summer sheene,
And dance the halsedgales on our toune greene,
As alas at Easter, or at Pentecost
Perambulate the fields that flourish most;
And goe to som village abhorring neere,
To taste the creame and cakes and such good chere;
Or see a playe of strange morallitie
Shewen by Bachelrie of Maningtree.

Where to the contrie frankins flock-meale swarme,
And Jhon and Jone com marching arme in arme, &c.

This specimen of Nash's poetry is all we can honestly commend to the reader's attention. Mr. Farmer's introduction supplies all the knowledge attainable concerning the verses, and advances plausible, if not quite conclusive, surmise that the dedication was contemporary with, if not prior to, Shakespeare's dedication of the 'Venus and Adonis.' A work upon the unsavoury and unmentionable subject with which the poem is concerned is attributed to Nash by his great antagonist Christopher Harvey, who rebuked him for "emulating Aretino's licentiousness." Oldys, moreover, in his MS. notes to Langbaine, says that "Tom Nash certainly wrote and published a pamphlet" of the sort. This was, however, nearly a century and a half after the poem was written, and, indeed, after the death of the author. Mr. Farmer is doubtful whether, in face of its complete disappearance except in MS., it could ever have circulated in print. He quotes John Davies, of Hereford, who, referring to the poem, says:—

Till good men's hate did me in pieces tear.

Its disappearance is probably explained in the 'Athenæ Cantabrigienses,' wherein we are told that in 1599 it was ordered by authority "that all Nashe's bookes and Dr. Harvey's bookes be taken wheresoever they may be found, and that none of the same bookes be ever printed here after" (ii. 306). Here, however, the poem now is printed in *extenso* and brought within the reach of those who would preserve every scrap of Tudor literature. Its place will at least be in the crypt.

AN UNDESCRIBED COPY OF THE SHAKESPEARE FIRST FOLIO.

THE month of July, 1899, will long remain notable in the annals of bookselling and book collecting. Two copies of the Shakespeare First Folio were sold at prices far exceeding those which the book had realized at any earlier date. One of the two copies was privately acquired by Mr. Pierpoint Morgan, of New York, for a sum extending to four figures; this valuable volume was in the small but choice library of the late Mr. James Toovey, the bookseller of Piccadilly, which was purchased as a whole by the American collector for (it is understood) 25,000l. A somewhat higher interest attaches to the second copy of the First Folio which came into the book market last month. This copy was publicly sold at Christie's on July 11th for no less a sum than 1,700l. The amount is more than twice as large as that which the First Folio had previously fetched at a public sale. For the previous eight years the record auction-price was 4,200 dollars, or 840l., the sum that was reached at the Brayton-Ives sale in New York in 1891. For twenty-seven years prior

to that date the record auction-price was 716*l.* 2*s.*, which was paid by the Baroness Burdett-Coutts at the dispersal of the library of the late George Daniel in 1864.

Readers of the *Athenæum* will be glad to learn that the collector who last month purchased this high-priced copy is an inhabitant of this kingdom, and that the volume is safely housed on this side of the Atlantic. It is worthy of notice, too, that the library in which the book now reposes has for some years sheltered a very fine copy of the Second Folio—the copy that formerly belonged to George Daniel. Like the First Folio, which has now joined it, this Daniel exemplar of the Second Folio passed to its present owner at a record price. It was sold to him in June, 1895, at the Earl of Orford's sale for the high price of 540*l.* I believe that no copy of the Second Folio has fetched on any other occasion quite half that sum.

The recently purchased copy of the First Folio, apart from the pecuniary value now attaching to it, possesses numerous points of first-rate interest. Until its appearance in Christie's salerooms its existence was practically unknown. It was brought thither by a native of Belgium, who stated that it had been in possession of his family for more than a century. More than two centuries probably elapsed between its departure from, and its return to, our shores. Very slight examination was made of the volume before the recent sale. Experts readily perceived, however, that it was not merely perfect, but had never suffered any kind of restoration. Though the outer margins of a few pages are torn away, the text is at all points intact, the fly-leaf containing Ben Jonson's verses is untouched, and the portrait on the title-page is in admirable preservation. The binding dates from the last years of the seventeenth century. The new owner of the rare volume has kindly given me opportunities of making a full examination of his prize, and the results of my inspection will probably prove of interest to students of Shakespeare.

The measurements of the copy are 12½ in. by 8½ in. A few taller copies are known. The Toovey copy was somewhat larger, 13½ in. by 8½ in. The Baroness Burdett-Coutts's Daniel copy is 13 in. high, and the Duke of Devonshire's 13½ in. But the dimensions of the newly purchased volume are exactly identical with those of the admirable copy in the Grenville Collection at the British Museum. The great majority of extant copies are shorter and narrower by at least half an inch in each direction. The Brayton-Ives copy, which fetched 840*l.* at New York in 1891, measured 12 3/16 in. by 7 15/16 in.

In the newly recovered copy very many passages are scored at the side with a line in ink. It is difficult to detect any principle in the process. Some of the scored passages are such as actors might be inclined to omit in theatrical representations, but others are of the highest dramatic value. The only fact of definite interest to be noted in this connexion is that the faded ink is in all cases more than two centuries old, and may possibly have come from the pen of a contemporary of the dramatist.

More important are the manuscript notes which are scattered at intervals through the volume. Two handwritings are apparent, both belonging to the seventeenth century. A few entries may be dated well before 1650; the bulk may be dated a little after that year. The annotations number some forty in all. Most of them aim at removing obscurities of phrase and typographical confusions. Occasionally comment of a more ambitious literary character is attempted. Once or twice an effort is made to improve the metre. 'Romeo and Juliet' and 'Hamlet' were obviously read by early owners of this copy with closer attention than the other plays; but manuscript comments are not infrequent elsewhere.

The two most interesting manuscript entries by the earlier pen figure respectively in the margins of 'The Tempest' and 'Hamlet.' These notes may be regarded as the earliest experiments in the literary illustration of Shakespeare's work that have yet been discovered. In 'The Tempest' (II. i., p. 9 of the Comedies) the early commentator inserts, after the opening stage direction "Enter Caliban," the words "Setebos god of y^e Canibals purch. pil. vol. i. p. 35." In the last scene in which Caliban had appeared he had referred to his "dam's god Setebos" (I. ii. 372); and the annotator announces his discovery of the source of Shakespeare's knowledge of Setebos in the edition of Purchas's 'Pilgrims' published in 1625. At the place precisely noted by the annotator in that edition of Purchas's great collection of travellers' explorations Setebos is stated to be the name of a "great deuil" worshipped by the Patagonians. Purchas's account of Setebos comes from Eden's translation of Magellan's 'Voyage to the South Pole,' which was first published in the 'Historie of Travel' in 1577. That Shakespeare derived his knowledge of Setebos from that contemporary book of travels was first established by Dr. Farmer a century and a half ago. But the circumstance is now seen to have been familiar to our commentator, who was writing soon after Shakespeare's death, probably within a year or two of the issue of that edition of Purchas which he cites with minute accuracy. The fact that Shakespeare's indebtedness in the matter was put on record within a very short time of the first publication of 'The Tempest' (in the First Folio) suggests that Shakespeare's contemporaries recognized in Caliban an imaginary portrait of the aboriginal savage of the New World, based on the descriptions of contemporary travellers. (See my 'Life of Shakespeare,' p. 257.)

A second note of like calibre appears in the same handwriting in the margin of 'Hamlet.' At p. 273 (of the Tragedies), opposite the first stanza of the gravedigger's song ("In youth when I did love," &c., V. i. 66), there are inserted the words, "Among Surreys sonnets fol. 72." The gravedigger, it is now generally known, is making inaccurate quotation from an old poem dating from the early years of the sixteenth century. Theobald claimed to be the discoverer of that fact, but our older annotator had anticipated him. He had turned over the pages of an early edition of Tottel's miscellany volume, 'Songes and Sonettes written by the late Earle of Surrey, and other'—apparently the issue of 1559. There, on fol. 72, as he precisely noted in his copy of the First Folio, he detected the original source of the gravedigger's song. The interest of his achievement is not diminished by the circumstance that the poem headed 'The Aged Lover renounces Love,' to which the gravedigger's snatches belong, was not by Surrey, but by another contributor to Tottel's miscellany volume, Lord Vaux; this was first proved by Bishop Percy.

The more purely textual annotations are from the second pen, which is of somewhat later date than the first. They deal largely with obvious misprints, and often anticipate readings which modern editors have independently adopted. A few of the changes made by the second annotator bring the text into conformity with that of the quartos, but most of them were doubtless due to his native and unaided sagacity.

In at least two instances the second annotator has proposed readings in somewhat difficult passages which have never been suggested elsewhere. They are in each case peculiarly ingenious and interesting, and demand the serious consideration, if not the acceptance, of future editors of Shakespeare.

The first of these newly discovered and original emendations appears in 'Hamlet' (III. iv. 155), in the magnificent scene in which

Hamlet denounces his mother after the play. In the Folio version (p. 271 of the Tragedies) Hamlet exclaims—

For in the fatnesse of this purste times
Vertue it selfe, of Vice must pardon begge
Yea coub and woe for leaue to do him good.

In modern editions the last line is commonly rendered

Yea, curb and woo for leaue to do him good.

Hamlet's general meaning is that Virtue is become the obsequious servitor of Vice. All the annotators, with gregarious fidelity, explain that *curb* is used in the unusual sense of *bend* or *bow* from the French *courber*. But this is hard to believe. The word *curb* is never used elsewhere by Shakespeare in any like sense. Except in this passage it invariably connotes restraint. Elsewhere in the Folio *curb* is always spelt in the modern fashion, and the form *courb* is unknown. According to the 'New English Dictionary' *courb* is very rarely found in sixteenth-century literature, and, when it is found there, it usually appears as a synonym for *curve*. The seventeenth-century commentator instinctively perceived these difficulties, and in the speech of Hamlet before us he most ingeniously substituted "couch" for *courb*. In seventeenth-century handwriting the two words would look almost exactly alike, and the printer could easily mistake the one for the other. *Couch* in the sense of *cringe*, which the context demands, is common in Shakespeare and among his contemporaries. Take such examples as these:—

Where bloody murder or detested rape

Can couch for fear.

'Titus Andronicus,' V. ii. 38.

Or,

These couchings and these lowly courtesies

Might fire the blood of ordinary men.

'Julius Cæsar,' III. i. 38.

The tone in which Hamlet arraigns his mother renders extremely natural his collocation of *couch* with *woo*. The conjunction of *courb* (in any sense) with *woo* is comparatively tame and pointless.

A word nearly as awkward as *courb* is to be met with in the Folio version of 'Measure for Measure.' There (II. iv. 80) Angelo warns Isabella (in the Folio spelling):—

..... these blacke Masques
Proclaime an en-shield beauty ten times louder
Then beauty could displayed.

The accepted reading in modern spelling runs:

these black masks
Proclaim an enshield beauty ten times louder
Than beauty could, displayed.

The general intention of the lines is that beauty, which hides behind black masks, excites more public notice than beauty that is openly displayed. *Enshield* is the difficult word. It is ordinarily interpreted as *shielded* or *concealed*, but it is confessedly an ἀπαξ λεγόμενον, and Mr. Bradley admitted it in solitary state with much misgiving into the 'New English Dictionary.' Unsatisfactory emendations have been suggested like *in-shell'd*, *conceal'd*, and *enshell'd*. Our newly discovered seventeenth-century commentator boldly substitutes "enshrined." At a first glance, this may not be convincing, but it is justified by the fact that Isabella, to whom the speech is addressed, has lately taken the veil. "Enshrined" is, at any rate, a better epithet than any other that has been proposed. Its appropriateness to the context is attested by Spenser's employment of it when making a similar reflection on the nature of beauty in his 'Hymne in honour of Beautie' (l. 188), viz.:—

What booteth that celestiall ray
If it in darkness be enshrined ever?

Some smaller corrections by the second pen are hardly of sufficient interest or novelty to merit notice at length. A few examples will suffice:—

The misprinted headline 'Merry Wives of Windsor' is corrected to 'The Two Gentlemen of Verona' on the last two pages of the latter play.

In 'Romeo and Juliet' (III. i. 163), in Ben-

volio's account of Romeo's intervention in the fight between Tybalt and Mercutio, the meaningless epithet "aged" as applied to Romeo's arm is corrected in the margin to "agil"; the second and third quartos also read "aged," but the first quarto gives "agill." "Agile" is now the accepted reading.

In the same play (III. ii. 19) the First Folio reads—

Whiter then new Snow vpon a Rauens backe.

Here the epithet "new" is erased for the metre's sake; but it seems better to retain "new," as is now commonly done, and to read "on" for "upon."

Two lines below the corrector alters the old reading "when I shall die" to "when he shall die," which is an improvement. It first appeared in the undated (fourth) quarto, about 1630.

In 'Hamlet' (I. i. 50), in

The Cocke that is the Trumpet to the day,

"morn" is substituted for "day," as in the quartos.

In 'Hamlet' (I. iv. 70), where the Folio reads

The dreadful sonnet of the Cliffe,

the corrector substitutes "sommet." The second quarto reads "sommet." Rowe first adopted the modern reading "summit," which is obviously right. One modern commentator defends "bonnet." The seventeenth-century correction explains for the first time the character of the typographical error.

In 'Hamlet' (III. iv. 182) "blunt king" is wisely altered to "bloat king," which Warburton was the first to adopt. The quartos read "blowt."

In 'Macbeth' (V. iii. 22), for the old reading

What Rubarb cyme, what Purgative drugges,

the corrector substitutes "senie" for "cyme." The Fourth Folio first read "senna," which is generally accepted.

Many similar alterations could be quoted, but these are sufficient for my present purpose.

Finally, it is to be noted that the second annotator has twice in manuscript supplied passages which were assigned to Shakespeare's authorship in printed books of the period, though they were omitted from the First Folio. In 'Measure for Measure' (IV. i., p. 75 of the Comedies) there appears, at the close of the song "Take, O take those lips away," the manuscript note "The other stanza is after the end of y^e Comedy." At the end of the play there is inserted another manuscript note headed "2nd Stanza of y^e song Act IV. scene 1." There follows an additional stanza beginning

Hide, O hide those hills of snow.

This stanza was first printed as Shakespeare's composition and as the concluding stanza of the song in 'Measure for Measure' in the 1640 edition of Shakespeare's poems. The annotator doubtless copied the new lines from that volume soon after the date of its publication. The added stanza cannot, however, be set to Shakespeare's credit. John Fletcher was its author, and he introduced it in conjunction with Shakespeare's authentic lines into his play 'Rollo, or the Bloody Brother,' which was first printed in 1639. Theobald seems to have been the earliest of Shakespeare's editors to remark that the song "Take, O take those lips away" had been printed in the seventeenth century outside the Folio editions of Shakespeare's works, and then in an expanded form.

Another somewhat long insertion by the seventeenth-century annotator figures on the last page of 'Titus Andronicus,' which in the First Folio precedes 'Romeo and Juliet.' The prologue to 'Romeo and Juliet' is there written out in the complete sonnet form that it took in the second quarto of 1598. The printed text of the First Folio omits the prologue altogether.

I feel no small satisfaction in being the first to call the attention of the literary public to the discovery of a perfect copy of the First Folio, the

existence of which was unsuspected. The facts attending the re-importation of the copy into this country from the Continent, and its acquisition by its present owner, will always invest it with exceptional bibliographical interest. The critical value of the manuscript notes may be variously judged, but they prove with greater force than is visible elsewhere that Shakespeare's plays were studied with close attention and intelligent appreciation many years before they fell under the sway of the professional editor and commentator in the eighteenth century.

SIDNEY LEE.

Dramatic Gossip.

SHORT as was the list of West-End theatres at which performances were continued, it has been during the past week still further reduced, the Avenue and the Criterion having yielded to atmospheric influences and closed their doors. This night, however, witnesses the reopening of the Adelphi. It is almost, if not quite, unprecedented to have seen the Strand without a single theatre open. Such has been, however, the case during the present month, unless the Savoy ranks as a Strand theatre.

MR. FORBES ROBERTSON has engaged Miss Eleanor Calhoun for a part in 'The Moonlight Blossom,' now in rehearsal for production at the Prince of Wales's.

It may give some idea of the burden and responsibilities accepted by "up-to-date" managers to say that Mr. Charles Frohman has secured 'My Lady's Lord,' by Mr. H. V. Esmond; 'Sherlock Holmes,' by Mr. William Gillette, executed by arrangement with Dr. Conan Doyle; 'My Innocent Boy,' by Messrs. G. R. Sims and Leonard Merrick; and a dramatic adaptation of 'David Harum,' and has in addition accepted novelties from Messrs. Sydney Grundy, Herman Merivale, Henry Hamilton, Alexander Bisson, J. M. Barrie, Paul M. Potter, Hall Caine, Clyde Fitch, Charles Klein, J. K. Jerome, Max Pemberton, M. Berton, and M. Lavedan; Mrs. Madeleine Lucette Riley, and Miss Martha Merton.

SIR HENRY IRVING is said to be resting in Cornwall. Mr. W. H. Kendal is in town, superintending rehearsals for his forthcoming trip to America.

AMONG entertainments contemplated by Mr. Wyndham are, it is said, revivals of 'Much Ado about Nothing' and 'Katharina and Petruchio,' not, it appears, 'The Taming of the Shrew.'

'A TRIP TO MIDGET TOWN' is the title of the piece with which the Olympic is announced to open on September 2nd. It is a burlesque, in which a "lilliputian company" will be supported by a few actors of riper age, or at least of superior stature.

JOHN OLIVER HOBBS is engaged on a four-act romantic comedy for Mr. George Alexander, the scene of which will be laid partly in London and partly in Paris. Mr. Alexander will play a young English peer on whom great expectations are built.

THE Porte Saint Martin will open in a few weeks, under the management of M. Coquelin, with 'La Dame de Monsoreau' of Dumas and Maquet, first produced at the Ambigu Comique November 19th, 1860. In this he will appear as Chicot the Jester, a part created by Mélingue. M. Coquelin is credited with the intention of playing Jean Valjean in 'Les Misérables.'

'BECKY SHARP' is the title of an adaptation from Thackeray promised at the Fifth Avenue Theatre, New York. It will open in Brussels on the eve of Waterloo, and will include a presentation of the celebrated ball.

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No notice can be taken of anonymous communications.

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